

VIDEO AGE

international

In This Issue:

MIP Expectations
NATPE's CEO Quest
2012 TV Predictions
Istanbul TV Show

www.videoage.org

DV To Add Millions Of Blind People To Video Consumption

BY DOM SERAFINI

In the U.K., a recently aired BBC parody poked fun at the ITV costume drama *Downton Abbey* because of its very long scenes with no dialogue in which characters communicate simply by exchanging glares. Now, imagine a blind person trying to follow along without a voice describing those mostly silent *Downton* scenes.

In the U.K., two million people have sight loss. There are an estimated 30 million adult Americans, or 9.5 percent of the population, who have trouble seeing or are blind. Depending on the degree of vision impairment, the number could be as high as 54 million (according to Turner Broadcasting research). In Canada, people with seeing disabilities represent 4.5 percent

(Continued on Page 38)



L.A. Screenings: Comediennes, Brit-Tested Shows, Wacky Families

We here at *VideoAge* keep a close eye on the TV pilots, way before the U.S. networks' new series are announced at the May Upfronts.

So far, several trends have emerged amongst the nearly 90 pilots (a few more than last year), which have been commissioned by the networks for the 2012-2013 season.

While the usual cop series, legal dramas and supernatural series are well represented on the nets' rosters, there are plenty of other options for viewers

(and international buyers) too.

Wacky families (à la *Modern Family*) seem to be taking center stage on the comedy front (e.g. ABC's *How to Live With Your Parents for the Rest of Your* (Continued on Page 36)

PR Biz: Between a Rock and a Hard Place

BY LUCY COHEN BLATTER

The thing about publicists is that, though they are important to the editorial mix of any publication, they are very rarely seen or heard. Let's change that and give them their proverbial 15 minutes of fame by turning the spotlight on them.

Knowing that there are different roles for PR

(Continued on Page 34)

States Are Banking On Tax Downloads

There are people who want to control the Internet, others who seek to regulate it, some who would like to restrict it, many who want it to remain freewheeling and anarchic, and also those who simply want to tax it. The problems are well known: Privacy (e.g., the "Do not track" issue), pirating, net neutrality, spectrum scarcity, etc. And each problem has its own set of issues, like "fair use," for unauthorized downloads; "targeting advertising" for the privacy issue; "bandwidth-hogging," for net neutrality, and so on and so forth *ad infinitum*, with Internet tax issues said to be affecting interstate commerce as well.

Now considering, for example, that downloads will soon surpass CD and DVD sales and rentals, what does this mean for the entertainment industry? True to the saying, only death and taxes are sure things, so it's only a matter of time until taxes hit the Internet sector big time, and who's better than "Uncle Sam" (the U.S. government) at finding a way to milk the new cow?

(Continued on Page 32)

C H A R L I E S H E E N

Anger MANAGEMENT

...because people don't know how to self-medicate



DEBMAR-MERCURY



LIONSGATE
 Visit us at Booth RB.40



In association with
DIAGONAL TV, EDITUDES & GOLDEN MEDIA

PRESENT

WWW.PANINIMEDIASCREENINGROOM.COM
MIPTV BOOTH #10.28

SIGNS

GREED, POWER, MONEY... ASTROLOGY

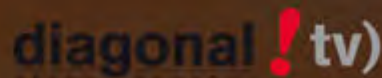
WORLDWIDE DISTRIBUTION



© Panini S.p.A. All Rights Reserved



The Original Team



design by: Samuel Maman

XII TRIBES ENTERTAINMENT Presents an Ysé Brisson/Michel Zgarka High Concept/Prime Time TV Series. Producers: Albert Sagales & Michel Zgarka. Main screenwriter & Head of Writing Team: Ysé Brisson. Writing Team: Julien Mutter, Jason Long, Patricia Harris Seeley, Randy Bradshaw & Michel Zgarka. Concept / Story line: Michel Zgarka. Producer/Show Runner: Randy Bradshaw. Directors: Randy Bradshaw, Patricia Harris Seeley... Line Producer: Nathalie Choquette & Carlos Narvaez. Executive Producers: Nicolas Kanellopoulos, Henry Ong & Roger N'Zaba. Associate producer: M.A. Nour-Eddine/ Bruno Cavellier d'Esclavelles. Coordinating Producer & Original Music Composer: Sacha Zgarka. Design & Visual Look: Samuel Maman & Shaddy Gauthier Cyr. Wardrobe créateur: Samuel Maman Post-Production : Banff Center // Supervising Producer: Kerry Stauffer- Executive Director - Film Media, The Banff Center

CREDITS NON CONTRACTUAL

BASED ON THE TALES OF SILVERHÖJD

JORDSKOTT

WOULD YOU SACRIFICE A CHILD
TO SAVE YOUR OWN?

AN ORIGINAL
SCANDINAVIAN
CRIME STORY
BASED ON NORDIC
MYTHS AND LEGENDS

12 EPISODES X 52'
60' PREQUEL AVAILABLE MAY 2012
WWW.PANINIMEDIASCREENINGROOM.COM
MIPTV BOOTH #10.28

PALLADIUM FILM PRESENTS JORDSKOTT BASED ON THE TALES OF SILVERHÖJD BY HENRIK BJÖRN CAST HELENE EGELUND AS EVA THÖRNBLADH, FREDRIK LUNDQVIST AS TOM ARONSSON, SOFIA SOHLBERG AS JOSEFIN THÖRNBLADH, GÖRAN RAGNERSTAM AS GÖRAN WASS, MARIANNE SAND NÄSLUND AS ANETTE BLOM, KEIJO K SALMELA AS MUNS, FREDRIK DOLK AS JOHAN THÖRNBLADH CREW DOP PELLE HALLERT, FSF, PRODUCER FILIP HAMMARSTRÖM, ART DIRECTOR AND SPECIAL FX MAKE UP AGUSTIN MOREAUX, EDITOR LARS GUSTAFSON, DIGITAL FX AND 3D ARVID BJÖRN, MUSIC ERIK LEWANDER AND OLLE LJUNGMAN, SOUND JEPPE GROSS, LOGO AND TITLE SEQUENCE JOHAN HOLM, FINAL ART KIM KÖSSLER, WARDROBE AND MAKE UP EMELIE ÖDMAN, GRADE RICKARD AHLBÄCK, WRITTEN AND DIRECTED BY HENRIK BJÖRN

PALLADIUM JIF

WORLDWIDE DISTRIBUTION



THE LINE

CONTENTS

VIDEO AGE • No. 2 • March / April 2012

Cover stories:

Described video could add millions of blind users to television consumption

L.A. Screenings: Expect comediennes, Brit-tested shows and wacky families. But a large number of pilots will assure a good mix

The PR biz: Between a hard rock (client) and a harder place (media). A look behind the pitch

In the U.S., states are banking on tax downloads. Other countries will undoubtedly follow suit

6. World: Italy, China, U.S., Poland, Canada

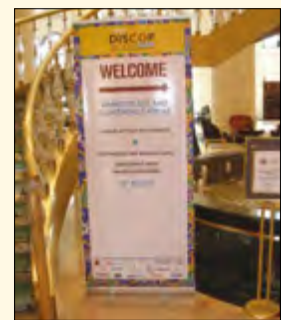
10. Tech News: 3D shows on 2D, IPTV eliminates PVR, DVB-2T, Spectrum shortage, Eutelsat's 4,000 mark

12. Book Review (Review). U.K. TV series makes Americans class-(un)conscious

14. MIP-TV preview. New dates add uncertainty to an already stressed-out market



16. DISCOP in Istanbul shows that neither snow nor rain can slow down the MECANA TV engine



18. Children's Television. Kids TV experts like to summit at Kidscreen in New York

20. Predictions and projections: What more to expect for the TV biz in 2012

26. A Tribute: NATPE ends Rick Feldman era at the dawn of its 50th anniversary



28. Product placement. Unloved and distrusted, it gets a shaky reception in Europe

30. Convergence and morality. If Internet TV feels like broadcast TV, rules should apply, but more lightly

40. Conference, travel news and calendar of events

42. My2¢. The Emmy must differentiate between broadcast and pay-TV

PRIX
Italia
64

Rai World



SAVE THE DATE

PRIX ITALIA

TURIN 16 - 21 SEPTEMBER 2012

THE BEST OF TELEVISION, RADIO AND INTERNET IN AN INTERNATIONAL AND PRESTIGIOUS FESTIVAL



China's Expansion, Restrictions For TV

In China, the ruling Communist Party has banned Chinese broadcasters from airing foreign programs during primetime in an effort to keep international shows from gaining greater influence and "threatening the socialistic values" the Party champions. As a result, programming produced outside

of China is not permitted to screen between 7p.m. and 10p.m.

In a statement, the government's State Administration of Radio, Film and Television declared that foreign entertainment "cannot take up more than 25 percent of total programming time each day." Additionally, domestic channels in China must limit the number of shows broadcast from any one country or region.

On top of that, despite the fact that U.S. film and TV are popular in

China, the U.S. studios are limited in terms of the number of films they can distribute in the country due to a quota system. The country is expected to be the world's largest cinema market within the next 10 years.

These latest restrictions come as the Chinese government prepares to transfer power to a new generation of leaders this fall.

In other news, two state-owned Chinese media groups (Shanghai Media Group and China Media Capital) and DreamWorks Animation in the U.S. announced a joint venture. Called Oriental DreamWorks, the joint venture will be located in Shanghai and will develop original animated and live-action film and TV content, as well as live stage productions. The deal was announced at an economic forum held recently in Los Angeles, which Chinese Vice President Xi Jinping attended.

Poland Denies Catholic DTT

Poland's National Broadcasting Council (KRRiT) rejected an application from the Lux Veritatis foundation, which owns Catholic TV channel TV Trwam, to obtain a digital broadcasting (DTT) license for the channel.

The Polish Episcopate has demanded to know why TV Trwam was denied the license. Additionally, The Helsinki Foundation for Human Rights asked that KRRiT provide detailed information about how the Council decides to award broadcasting licenses for the operation of multiplex digital terrestrial broadcasting services.

A KRRiT member reportedly stated that providing a digital broadcasting license to TV Trwam would not be financially beneficial for the multiplex. However, it has also been reported that digital broadcasting licenses have been given to TV stations with fewer financial assets than TV Trwam.

eOne Eyeing Alliance Films

Canadian production and distribution company Entertainment One (eOne) has reportedly been linked to a bid for another Canadian company, Alliance Films.

Previously, proposals had been made by other companies for parts of Entertainment One, but because the company did not feel those proposals adequately reflected the value of its business, it is no longer considering them.

In September, Entertainment One hired Credit Suisse and JP Morgan to carry out a strategic review of eOne, and their services have been retained.

eOne distributes the *Twilight* films in the U.K., while Alliance invests in films such as *The King's Speech*.

The investment division of the Quebec government and the private equity arm of Goldman Sachs, which owns approximately two thirds of Alliance, put Alliance Films up for sale in January.

Carlo Sartori 1946-2012

Carlo Sartori, the former Secretary General of PrixItalia — the TV festival founded and organized by RAI, the Italian state broadcaster — died last February in Rome. He was 65 years old and suffered from a degenerative ailment.

Sartori, one of RAI's top executives

ALWAYS ready



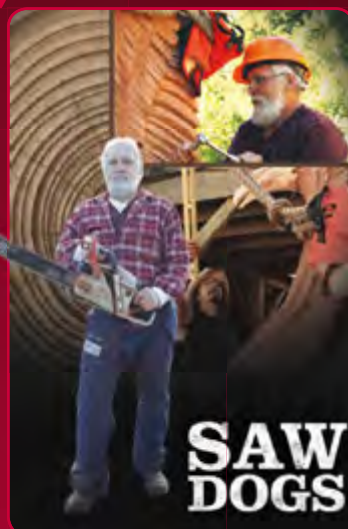
► 55x60, 11x120



► 2x60



► 13x30



► 10x30



► 400x30



► 14x30



► 30 Minute Weekly

actionlifestyle
reality
entertainmentcrime



Scan the code with your phone to see all of our new programs now!

MIPTV Booth # R31.17
Contact sales@cableready.net to schedule a meeting
Visit cableready.net to see full episodes of our entire program library.

CABLE ready
CELEBRATING 20 YEARS
DEVELOPMENT • DISTRIBUTION • REPRESENTATION
+1 203-855-7979 | info@cableready.net

SwissTelevision

Programs

Sinestesia

A film by Erik Bernasconi

"Sinestesia" chronicles the vicissitudes of four young adults in two moments of their lives which are in turn linked to two dramatic episodes three years apart. The intervening years see the characters confronted by the usual joys and difficulties of everyday life. However, they also find themselves having to react to a destiny which, every now and again, places a crossroads in our way.

Fiction - 2010 - 1h30'
16/9 High definition

Coproduction: Imagofilm -
RSI Radiotelevisione svizzera

Our complete catalogue
on rsi.ch/sales

Documentaries
Fiction
Children
Entertainment
Classical Music
Jazz - Pop - Rock

**Swiss Television
Sales Office**

CH 6903 Lugano
Switzerland
Tel. +41 91 803 54 82
Fax +41 91 803 57 25
salesoffice@rsi.ch



Radiotelevisione
svizzera



(Continued from Page 6)

who was credited with the creation of RaiSat, the revival of Pirella Göttsche and the growth of RaiWorld, was also a professor of Mass Communications, a journalist and a writer, with many books about television to his name. Sartori was also one of the founders of Euronews' consortium of 19 European public TV organizations.

He was asked to become the Chief of Radio and Television at the United Nations in New York City, a position that he declined. His admonition to

Americans delivered during a NATPE speech became famous: "Yes, [Italy produces] trash-TV, but it's our own trash, there is no need to send yours."

Prof. Sartori, a graduate of Stanford University, was also a visiting professor at Barnard College from 1980 to 1981. He's survived by his wife, actress Stefania Barca and two young children, Camilla and Giulio.



Sartori at MIP-TV 2000

Local TV Deals For Sports Rights

Local TV rights on regional sports networks (RSN) in the U.S. are the equivalent of hitting grand slams for baseball teams in lucrative TV markets, making it possible for the teams to sign top quality talent.

Through a trend that's developed years after the New York Yankees launched their YES Network on cable in 2002, (which reportedly generates annual revenue in excess of \$450 million), teams such as the Texas Rangers and the Los Angeles Angels of Anaheim have begun cashing in on local cable deals.

The Rangers were the first to hit the ground running through a 20-year deal

with Fox Sports Southwest valued at \$3 billion that includes equity in the network, escalator clauses and profit participation. The deal, which doesn't go into effect until 2015, has allowed the Rangers, which were bankrupt, to develop a franchise payroll of approximately \$125 million this year. The Angels followed suit with a 20-year deal they inked with Fox Sports West, which is valued even higher than the Rangers' agreement. The Angels' local TV contract made it possible for them to sign slugger Albert Pujols to a 10-year, \$240 million contract.

With local TV deals that expire or feature reopener clauses by 2015, the L.A. Dodgers (whose franchise value has soared due to its anticipated TV deal), Arizona Diamondbacks, Seattle Mariners, Philadelphia Phillies and Washington Nationals may be the next set of teams poised to cut themselves a larger slice of the local TV revenue pie. In addition to these teams, the San Diego Padres are ready to ink a deal with Fox Sports pending MLB approval. The deal would grant the team a whopping \$75 million a year for 20 years, despite the fact that the team plays in only the 26th-largest market in baseball.

The Artist: Miracle Of Marketing

Leave it to the Americans to create a world sensation out of a black-and-white, non-commercial 2011 silent French film, which culminated with a five-Oscar win.

The New York-based The Weinstein Company (TWC) purchased distribution rights to the film for the U.S. and Australia for \$3 million after *The Artist* won one award at the Cannes Film Festival.

Once the film reached U.S. soil, TWC spent an additional \$20 million to market it, though some analysts said that marketing costs could have reached as much as \$30 million, or double the cost of production.

As per early March, the film — released in the U.S. on November 25 — had generated \$32 million in the U.S. and \$44.7 million in other parts of the world, for a total gross of \$76.7 million.

TWC's Oscar strategy for *The Artist* is comparable to that of the 1997 Italian movie, *Life is Beautiful*, in which the Weinstein brothers spent a reported \$15 million in marketing, or double its production costs. In 1999 that film won three Oscars. *Life* competed in both the U.S. and foreign film categories, while *The Artist*, being silent, ran only in the U.S. category.

U.S. film companies invest, on average, 25 percent of a film's budget in marketing.

INSIGHTFUL PROGRAMMING THAT'S ENGAGING! ENTERTAINING! EXHILARATING!

Breakthrough

ENTERTAINMENT

Nat Abraham, President, Distribution t 416.366.6588 x 114 e nabraham@breakthroughentertainment.com
 Kate Blank, Director, Int'l Sales t 416.366.6588 x 231 e kblank@breakthroughentertainment.com
 Jodi Mackie, Int'l Sales Executive t 416.366.6588 x 112 e jmackie@breakthroughentertainment.com

122 Sherbourne Street Toronto Ontario Canada M5A 2R4 t 416.766.6588 f 416.766.1436 distribution@breakthroughentertainment.com

breakthroughentertainment.com



DEFINE YOUR EVOLUTION IN THE WORLD OF CHANGING CONTENT

The great content shift — the demand for content anytime, anywhere — has set in motion a kaleidoscope of infinite consumption options with unlimited business models, all enabled by shifting technologies. Broader-casting® professionals are leading this device-driven expansion by collaborating across screens, and leveraging multiplatform distribution, as the new paradigm for success. From creation to consumption, every aspect of the content lifecycle is being dramatically impacted by changing technologies.

FREE

Exhibits-only Pass
Use code PA02

NAB Show®, the world's largest media and entertainment event, is the place to experience the rapid emergence of hot technologies, game-changing strategies and new players, all brought together to deliver content that exceeds market expectations. Turn shift in your favor and evolve in a marketplace that moves forward with or without you. Register now!

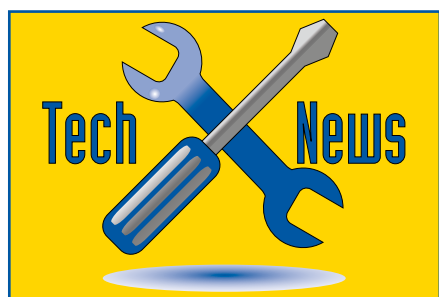


CONFERENCES April 14–19, 2012 EXHIBITS April 16–19
Las Vegas Convention Center, Las Vegas, Nevada USA

www.nabshow.com



NABSHOW®
Where Content Comes to Life



2DTV and 3DTV Are Compatible

Geneva, Switzerland-based Digital Video Broadcasting's (DVB) Steering Board has approved the requirements for a second 3DTV delivery system. The DVB-3DTV enables the 2D HDTV and 3D versions of a program to be

broadcast within the same video signal. This technique allows consumers with 2D HDTV receivers to watch the 2D version, while 3DTV sets can display the same program in 3D.

TV Sets with IPTV Make PVR Irrelevant

The race toward integrating Internet TV (or IPTV) into regular TV sets is said to be a marathon not a sprint. Patience is the new mantra among Internet companies (IncOs) and TV set manufacturers. South Korea's Samsung and LG, Japan's Sony and Taiwan's Vizio have started to

incorporate Google TV 2.0 software into their TV sets. Sony is also launching TV sets with an IPTV alternative to cable and satellite reception.

IPTV is said to be worrisome for traditional TV companies because it could become a major new competitor, since IncOs are aiming at bringing content to big-screen TV.

In addition, with IPTV, home PVR time-shifting will lose much of its relevance since content is available in the cloud.

On the other hand, there is a sprint toward advanced user interface (UI) technologies that allow TV sets to recognize gesture, motion and voice control.

Since the advent of the TV remote control in 1950, the basic paradigm for controlling the TV set has not changed substantially. According to an IMS Research report, by 2015, connected (or UI) TV sets are expected to lead

smartphones in sales. Implementation of UI technology will be driven by the desire to enable hands-free operation.

Airwaves Make Waves For TV, Telcos

Smartphones consume 24 times as much spectrum as traditional mobile phones. Tablet PCs consume more than 100 times as much. Faced with these increasing spectrum needs, the mobile phone companies are claiming more frequencies, and the only way to get those is from broadcast television. This much-needed spectrum is also alluring to governments. The U.S., for example, could generate \$30 billion from an additional spectrum auction.

The U.S. telecommunications authority, the FCC, has determined that the wireless sector will need at least 500 MHz of additional spectrum within the next three years. Some of it will come from satellite frequencies, but a big chunk will come from broadcast TV stations.

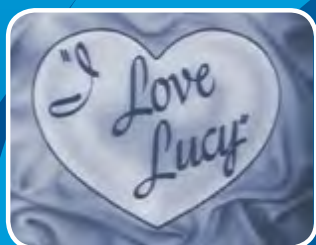
TV stations in the U.S. are hard pressed, since less than 10 percent of TVHH rely on FTA, while the wireless companies claim that their spectrum shortage is holding back the entire U.S. economy.

One solution is for TV stations to move (re-pack) from the 700 MHz and 800 MHz frequencies into the VHF bands, but this is not considered an acceptable option since the VHF band is not very good for delivering digital TV signals. Plus, the frequency change would cost each TV station an estimated \$2.5 million.

Eutelsat Hits The 4,000 TV Ch. Mark

The satellites of Paris-based Eutelsat are now carrying 4,000 TV channels. This milestone was reached with the addition of the Arabic-language channel Rotana Cinema.

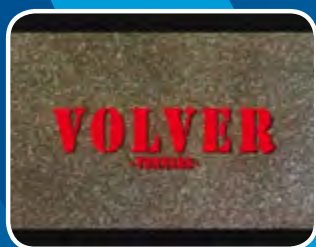
Over 50 percent of Eutelsat's TV channels were added in the last five years, with the growth of TV markets in the Middle East, Africa, Russia and Central Europe. All of Eutelsat's TV channels are digital and 60 percent serve the pay-TV market. HDTV channels represent seven percent of the signals carried.



I Love Lucy
Comedy Series



South Park
Animation Series



Volver
Feature Film



Lockout
Feature Film

The Audio Description Experts

English, French, Spanish

Feature Films, Television and
Live Television Audio Description

On Time
On Target
On Budget

Seamless Audio Description since 2003
www.descriptivevideoworks.com
1 866 818 DVWS (3897)
Vancouver • Toronto • Montreal • Los Angeles • Boston



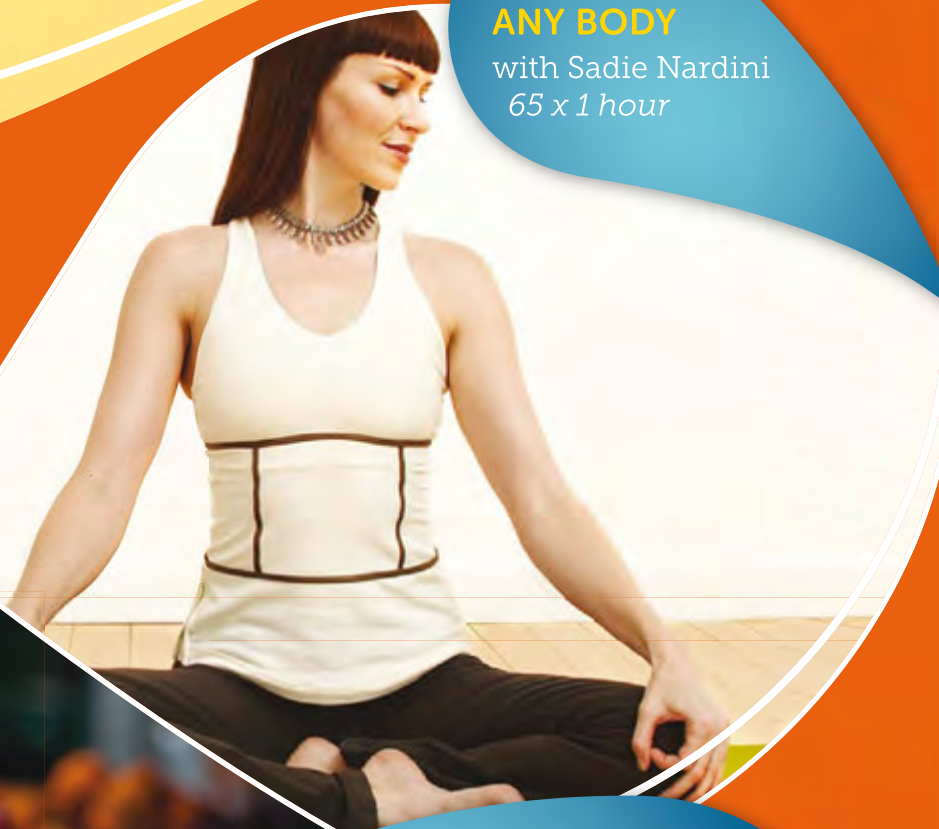
Building A World Of Wellness

Veria Living Worldwide is dedicated to building a healthy world—one show at a time.

Visit us at MIPTV Stand G3.07

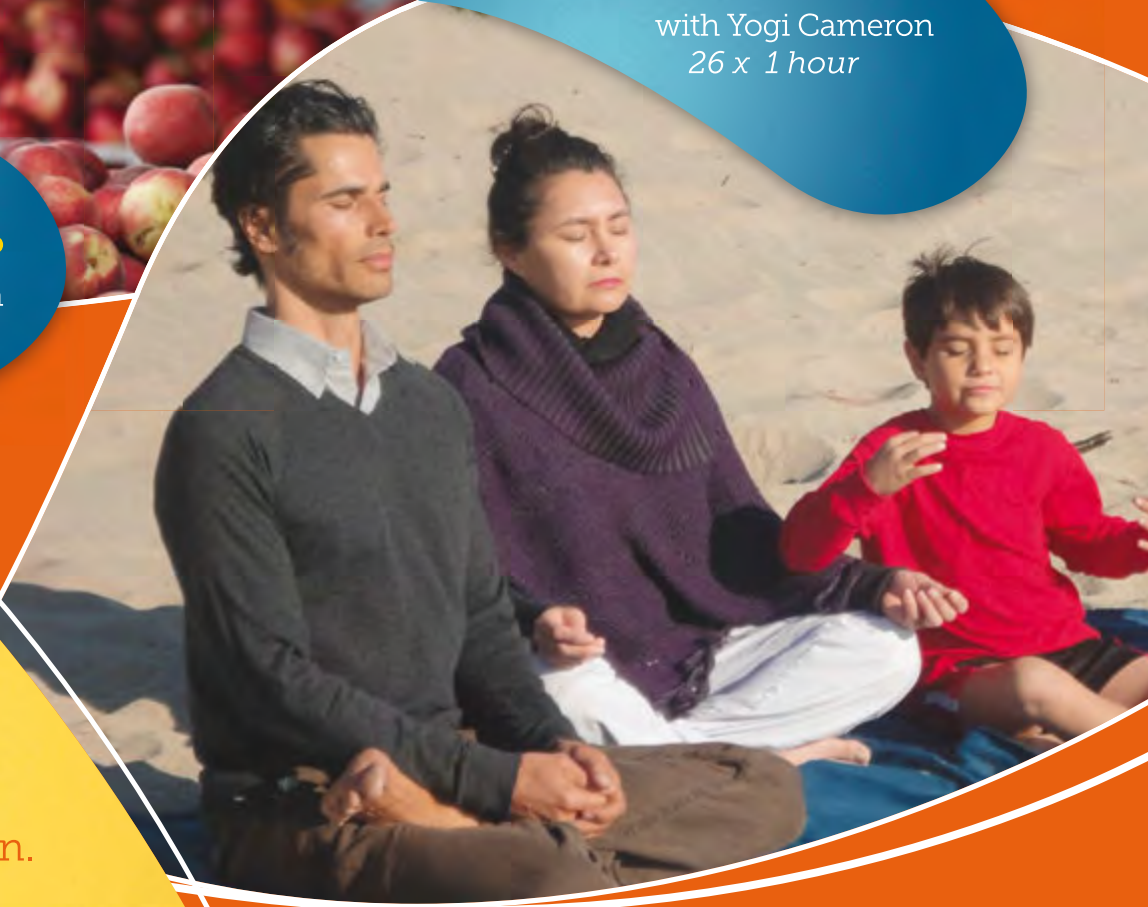
YOGA FOR ANY BODY

with Sadie Nardini
65 x 1 hour



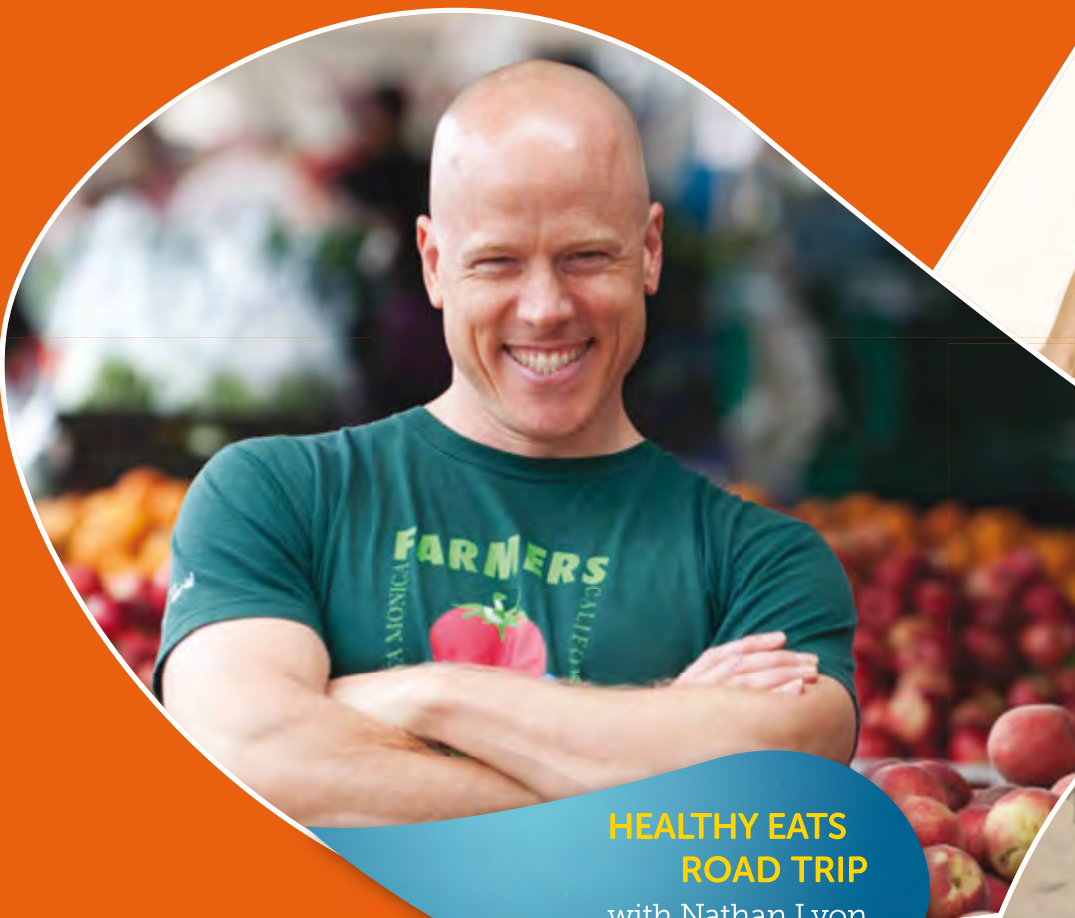
MY LIFE GURU

with Yogi Cameron
26 x 1 hour



HEALTHY EATS ROAD TRIP

with Nathan Lyon
26 x 30 min



EXCITING NEW PROGRAMS FOR 2012

1100 hours of original
wellness content including
700 new hours now in production.

Contact

To schedule an appointment with
your territory's representative, please contact:

RAYMOND DONAHUE | SVP, Program Sales
raymond.donahue@veria.com | +1 917 767 0725

Or visit: www.verialiving.com/programsales

Veria Living Worldwide is a trademark of Asia TV USA Ltd., as licensee. All rights reserved.
Program titles are working titles only and are not representative of actual show titles.



VERIALIVING
WORLDWIDE

U.K. TV Series Makes Americans Class-(Un)conscious

This review is unusual in the sense that it's about a review found in the February 5, 2012 *New York Times* Book Review titled "Remains of the Days: Three Books Explore the Reality Behind the World of 'Downton Abbey.'" It is, in fact, a review of a review.

What generated *VideoAge's* interest is the large number of books the *Times* reviewed about *Downton Abbey*, the British costume drama airing on public TV network PBS in the U.S. — and how the newspaper related to them.

All three books highlighted in the pages of the *Times* review — *The World of Downton Abbey* by Jessica Fellowes (St. Martin's Press, 303 pages, \$29.99); *Lady Almina and the Real Downton Abbey: The Lost Legacy of Highclere Castle* by the Countess of Carnarvon (Broadway. Paper, 310 pages, \$15.99); and *Below Stairs: The Classic Kitchen Maid's Memoir That Inspired "Upstairs, Downstairs" and "Downton Abbey"* by Margaret Powell (St. Martin's Press, 212 pages, \$22.99) — were published in the U.S. While the first two books were published in 2011, Powell's book is a re-release, first published in England in 1968. It served as an inspiration for the earlier classic TV series *Upstairs, Downstairs*, as well as *Downton Abbey* itself.

In the words of the *Times* reviewer, author Judith Newman, the publishing industry "is mining the popularity of 'Downton Abbey' with the release and re-release of two books [the Countess of Carnarvon's and Powell's] that inspired the show, and the inevitable companion volume to the TV series [Fellowes']."

Newman informs readers that the author of *Lady Almina and the Real Downton Abbey* is former fashion designer Fiona Aitken, who is now the eighth Countess of Carnarvon and the current resident of Highclere Castle, where *Downton Abbey* is filmed. (The 1,000-acre Highclere estate is actually located in Hampshire, England, not in Yorkshire where *Downton* is set). While discussing the Countess' book,



Newman takes the time to introduce another similar book published last year titled, *Life and Secrets of Almina Carnarvon* by William P. Cross, which the *Times* does not review. She also provides background about Powell, whose memoir *Below Stairs* describes her years as a servant.

In contrast, Newman devotes just a few words to Jessica Fellowes' book — which is listed on the first page of the review as a title that will be discussed — and tells readers nothing about the author; even neglecting to mention that Jessica Fellowes is the niece of *Downton Abbey's* creator, Julian Fellowes. Neither does she mention that Julian Fellowes wrote the book's forward.

In fact, except to say that the book exists, she ignores Fellowes' *The World of Downton Abbey* throughout the remainder of her review. Readers have no idea what the book is about, although we grasp from Newman's tone that she isn't dazzled by it: She characterizes it simply as, "the inevitable companion volume to the TV series (inevitably titled 'The World of Downton Abbey')."

The dominant and recurrent topic of the TV series — viewpoints from the

upstairs and downstairs of the fictitious Downton Abbey — gives Newman the opportunity to Americanize the context of the series: "We [Americans] continue to labor under the delusion that we live in a class-free society." Newman also seems to take offense to the socially inferior moniker attached to the downstairs quarters of the castle, neglecting to mention that the term was first used during Edwardian England of the early 1900s. (Some of us recall that New Yorkers living on the East Side of Manhattan considered the West Side "socially inferior," as was publicized in the 2007 Hollywood movie *The Nanny Diaries*).

Newman posits that there are two reasons that Americans are drawn to the British series: First, we secretly wish for the perks to which those who live "upstairs" are entitled. As Newman writes, the idea of being handed everything on a silver salver, being served breakfast in bed and even having the soles of your shoes polished, is enticing.

Second, Newman argues that with the upcoming 2012 presidential election, Americans are being blamed for not bettering their economic

circumstances; therefore, it's refreshing to escape into the world of *Downton Abbey*, where social mobility doesn't exist, and where "heroes are the rare overachievers who work their way up to butler from footman." She implies that this class-focused society based on birth rather than personal success relieves some of the pressure and makes us feel less sorry for ourselves. Plus, in the meantime, we can fantasize about what it'd be like to sleep on ironed sheets and read newspapers whose pages aren't wrinkled because they too have been ironed.

She reprints passages from *Lady Almina and The Real Downton Abbey* and *Below Stairs*, cleverly challenging readers to determine which memoir was written by a member of the upper class, and which was written by a member of the lower class. "See if your keen discerning eye can spot the difference," she quips.

Naturally, it's not a difficult task, but even after doing this, readers still have only a vague idea of Newman's opinion regarding the quality and value of each book. It's clear that she is not convinced that the Countess of Carnarvon's book possesses a high degree of accuracy, which is why she introduces the book by William P. Cross, who offers a different account of specific events mentioned in the Countess' book.

However, Newman does reveal that she finds Margaret Powell's *Below Stairs* to be more accurate: "I suspect the real story of the relationship of servants to their masters is more accurately told by Margaret, in her simple and quite brilliant" book. She also believes that Powell is "such a credible narrator [because] she's never reflexively bitter or nasty" about those she served.

Rather than thoroughly evaluating the books she sets out to review, Newman — and thus the readers — gets caught up in her desire for a "crisp newspaper." That is to say, we don't learn much about the value of the books she is supposedly reviewing. Despite all that, her writing is engaging, and will likely encourage those who haven't seen the series to tune in — although I can't say the same about reading the books.

Originally produced by London Weekend Television, *Upstairs, Downstairs* was revived by the BBC in 2010. *Downton Abbey* is produced by Carnival Films for ITV network in the U.K., and the second season, which consists of eight episodes, has wrapped up on PBS in the U.S. In the U.K., 10.7 million viewers tuned in for the season two finale.

The third season will be set in the 1920s, and will hit airwaves in September of this year, with American actress Shirley MacLaine joining the cast. **SA** ●

WE'RE STILL HAVING AN EYE FOR THE BEST MOVIES

THANKS

FOR KEEP ON TRUSTING US




Telefilms
AGENTE COMERCIAL DE WHILAND INTERNATIONAL

T: (54 11) 5032.6000 M: telefilms@telefilms.com.ar W: www.telefilms.com.ar

The
ARTIST

MIPTV 2012
STAND
09.05

Market's New Dates Bring Uncertainty

The big question is: When will TV program buyers arrive in Cannes for MIP-TV? Will they come on Saturday for the official opening on Sunday, or will they arrive on Sunday for Monday meetings, rendering the opening day useless?

Plus, will the drastically reduced presence of the major U.S. studios have an adverse affect on the number of program buyers attending the market?

These and other questions were on market-goers' minds as they prepared for the annual spring trek to MIP-TV, which returns to the Palais des Festivals — this year a week early — kicking off April 1 to accommodate the Easter and Passover holidays.

Tomas Darcyl, president of Argentina-based Telefilms was adamant that the change “will not affect anything, and everyone will arrive between Friday and Saturday to start the market with great energy on Sunday.”

Despite feeling that the Sunday start is “going to be interesting,” A+E Network's SVP International Sean Cohan expected the market to be well attended. He added that his company is “super committed to the market. We've invested in a brand new booth that promotes the brand, and we're bringing a lot of new content, so our hopes for MIP are very high. We think it will be our biggest MIP market yet due to our content and our investment.”

Indeed, “MIP is really important and people try to maximize their investment in it. It's going to continue to be an important market,” said a diplomatic Reess Kennedy, managing partner at Cable U, a sister company of CABLEready.

But Claudia Sahab, director, Europe at Televisa Internacional “didn't like the change [of dates] at all because it's also a holy week.” She explained that “MIP-TV is always a slower market than MIPCOM, but this year for sure we think it will be slower than usual” due to the change in dates.

Gavin Reardon, head of International Sales and Co-Productions at Canada's Incendo concurred: “Starting on Sunday will only help continue the trend of MIP-TV being a more poorly attended market than MIPCOM. Who wants to work on a Sunday? And with

the L.A. Screenings coming so quickly after MIP-TV, and the majors seeming to be less supportive, it's in danger of becoming the red-haired, left-handed stepchild of the TV markets (a title recently held by NATPE).”

President of Rive Gauche Television, David Auerbach, echoed Sahab's and Reardon's apprehension: “It's confusing and many of my early meeting requests [came] from people who [weren't] even aware of the change.”

CCI Entertainment's co-chairman Charles Falzon expressed a viewpoint on the opposite end of the spectrum. “I don't think it's a big deal,” he said of the change. “It's not a business that's time-sensitive. From our end, it hasn't affected much.”

Felipe Herz Boclin, Marketing coordinator at Globo TV Internacional agreed, predicting that the change would not affect turnout. He felt that ultimately “The financial crisis may have more of an impact” than the calendar shift.

Date change or no date change, once again the U.S. studios will have a very light presence at the Palais. As of press time, only CBS Studios and NBC Universal had registered with a booth.

It was that absence of the studios that fazed Nat Abraham, president of Distribution at Breakthrough Entertainment in Canada. “Those studios are the main draw for most senior buyers who may decide to only attend the L.A. Screenings instead” of making the trip to Cannes for MIP-TV.

The final verdict for this MIP will come before the market starts, and will be based on whether distributors' schedules are filled with appointments on Sunday. If indeed appointments are scheduled on Sunday, the market will not be much different from the others. However, the new start day could be problematic for exhibitors since MIP is now one day shorter. A quiet Sunday could make MIP, in effect, a two-day market rather than a four-day event.

As always, MIP will be preceded by MIPDoc, which will hold court March 30-31. MIPDoc will feature over 1,400 of the most recent factual programs from around the globe, offering participants a number of conferences, matchmaking events, keynotes and case studies to choose from. Participants can also look forward to the MIPDoc International

Pitch, the annual competition for creators and producers searching for financing partners to develop their documentary projects.

For Lou Occhicone, SVP of Operations at CABLEready in Norwalk, Connecticut, “Since MIPDoc is ahead of MIP, MIP-TV is probably our most important market next to MIPCOM.” CABLEready planned to submit eight to 10 programs at MIPDoc, and will use meetings at MIP-TV to follow up with buyers that express interest in those programs. He elaborated, “As a small company, we need to be very strategic about how we spend our money and promote our shows,” so MIPDoc's proximity to MIP-TV makes both markets all the more valuable.

Other companies seem to have the same idea. Over 930 factual program exhibitors will attend MIP-TV, including: Al Jazeera Documentary Channel, Arte, A+E Networks, BBC Worldwide, Discovery Communications, FCCE Distribution, Frances Televisions, ITV Studios Global Entertainment, National Film Boards of Canada, National Geographic, PBS International, Scripps Networks and ZDF Enterprises.

The Drama CoProXchange, a program for commissioners, producers and deal-brokers involved in international co-production, features the Co-production Summit. There will also be case studies of some of the most significant international co-productions.

MIPCube is a two-day event running simultaneously with MIPDoc featuring showcases, visionary talks, workshops, networking events and competitions, including Content 360. This competition gives digital creatives the chance to pitch new ideas in cross-media content.

Running alongside MIPDoc and MIPCube, MIPFormats is billed as the largest international gathering of the world's leading producers, commissioners, buyers, distributors and creators of formats. It features screenings, networking sessions and interactive workshops, among other events.

Plus, MIP-TV will continue the Fiction Screenings, including the red carpet World Premiere Television Screenings and the International Fiction Screenings.

There will also be a two-day Branded Entertainment program featuring talks



“MIP is really important and people try to maximize their investment in it. It's going to continue to be an important market.”
-Reess Kennedy

and case studies showcasing innovative branded content. Plus, the Brand of the Year Award will honor an international consumer brand for its outstanding contribution to the development and production of branded content.

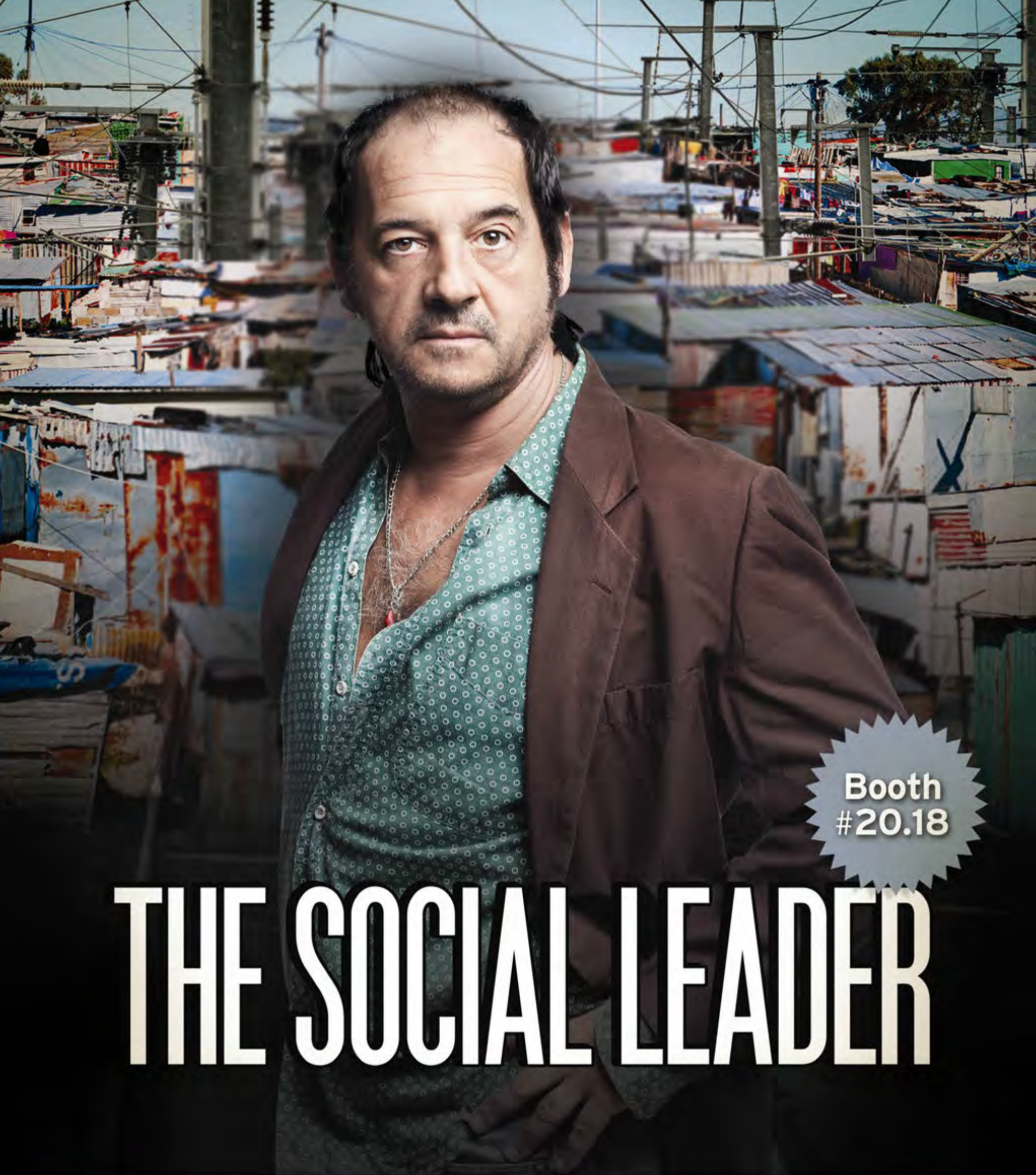
Participants can also take part in a four-day program of sessions and debates about digital trends. They can screen the latest 3D titles and discuss the latest developments. Additionally, the International Academy of Television Arts & Sciences' 2012 International Digital Emmy Awards will recognize the best content created and designed for viewer interaction and/or delivery on a digital platform.

To keep people extra busy, there will be Mastermind keynotes delivered by: Jonathan Miller of News Corporation, Joanna Shields of Facebook, Miles Young of Ogilvy & Mather, producer Tim Kring, Chris Albrecht of Starz, Jeremy Darroch of Sky, David Frank of Zodiak Media Group, Hans Vestberg of Ericsson and Rodolphe Belmer of Canal+ Group.

Presentations will cover a wide variety of topics, including connected devices and connected audiences, the global animation marketplace and 3D TV.

In terms of parties, besides the traditional media breakfast and luncheons, there will be two anniversary celebrations: one for the U.S.'s CABLEready and another for Turkey's ITV.

As far as attendance goes, organizer Reed MIDEM expects 11,500 professionals from 100 countries and over 4,000 buyers. **SA** ●



Booth
#20.18

THE SOCIAL LEADER

artear

ARTEAR ARGENTINA
INTERNATIONAL SALES DEPARTMENT
sales@artearinternacional.com.ar
Ph : (5411) 4339 1518 * Fax : (5411) 4370 1403
www.artear.com

Turkish Drama Attracts Buyers, Int'l Sellers Ride The Wave

The recently concluded second edition of DISCOP Istanbul got a cold reception outside due to inclement weather, but a warm response inside the Intercontinental Ceylan Hotel in the Taksim area of Istanbul. The three-day Turkish market, which ended March 1, registered 181 acquisition companies and some 128 distribution companies for a total of 628 participants.

The market featured two exhibition areas — the Anadolu and Bosphorus ballrooms — that were set up with stands and viewing boxes, while an additional room was dedicated to companies that opted for meeting tables. The set-up varied a bit from the traditional DISCOPs, like the one in Hungary (now NATPE Budapest).

Needless to say, local companies such as ITV-Inter Medya, TRT, ATV, Digiturk, Show TV and Global Agency had the largest stands. The market area was very busy from day one, perhaps because — due to the snowy and rainy weather paired with cold temperatures — participants had to stay indoors most of the time.

Distributors in attendance were pleased with the rapid growth of the market and with the interest shown by program buyers for this event. Televisa's Mario Castro reported good traffic and, even if most of his meetings had been previously scheduled, some walk-ins too. He pointed out that this trade



Televisa's Silvia Garcia, Mario Castro

show gives him the opportunity to meet with buyers from smaller territories who usually don't go to MIP-TV, due to the high costs of attending the spring event in Cannes.

Caracol's Berta Orozco concurred, noting the presence of buyers from countries such as Lebanon and Egypt who don't show up at other markets. This is why she likes to pay a yearly visit to broadcasters in this area.

Asked about the competition that telenovelas are experiencing as a result of the success of Turkish drama series, she replied that there is such a large need for content there is "a slot for all."

TV Azteca's Martha Contreras, who

opted to meet with clients at a meeting table instead of a stand, focused mostly on Turkey. She had some meetings with Middle Eastern buyers as well that kept her busy, since she was TV Azteca's only executive at DISCOP.

Conferences mostly presented overviews of the status of the audiovisual sector in Central Asia and in the Middle East. Day one's panelists included GroupOne/ITV's Ferrell Meisel, who gave a detailed account of the growth perspectives in Afghanistan, and TRT's Meltem Tumturk Akyol, who harped on the success of drama series produced in Turkey. She emphasized the high production values and the preservation of family values, which are at the core of such series. Cultural differences are limited only to certain themes, making



ITV's Can Okan

this type of content very appealing to a variety of territories, she said.

The conferences held on the second day of the event focused on the renaissance of Arabic content, exploring the genres and programming trends that are currently fueling Middle Eastern television and film companies, as well as the issues of censorship and competition between Arabic and Turkish content.

Local distributors played host and organized evening events for participants. On February 28 both Kanal D and ATV sponsored a party, while Global Agency hosted a beautiful evening at the Esma Sultan Mansion in Ortakoy on February 29. ●



A panel at DISCOP Istanbul



Azteca's Martha Contreras



Caracol's Berta Orozco

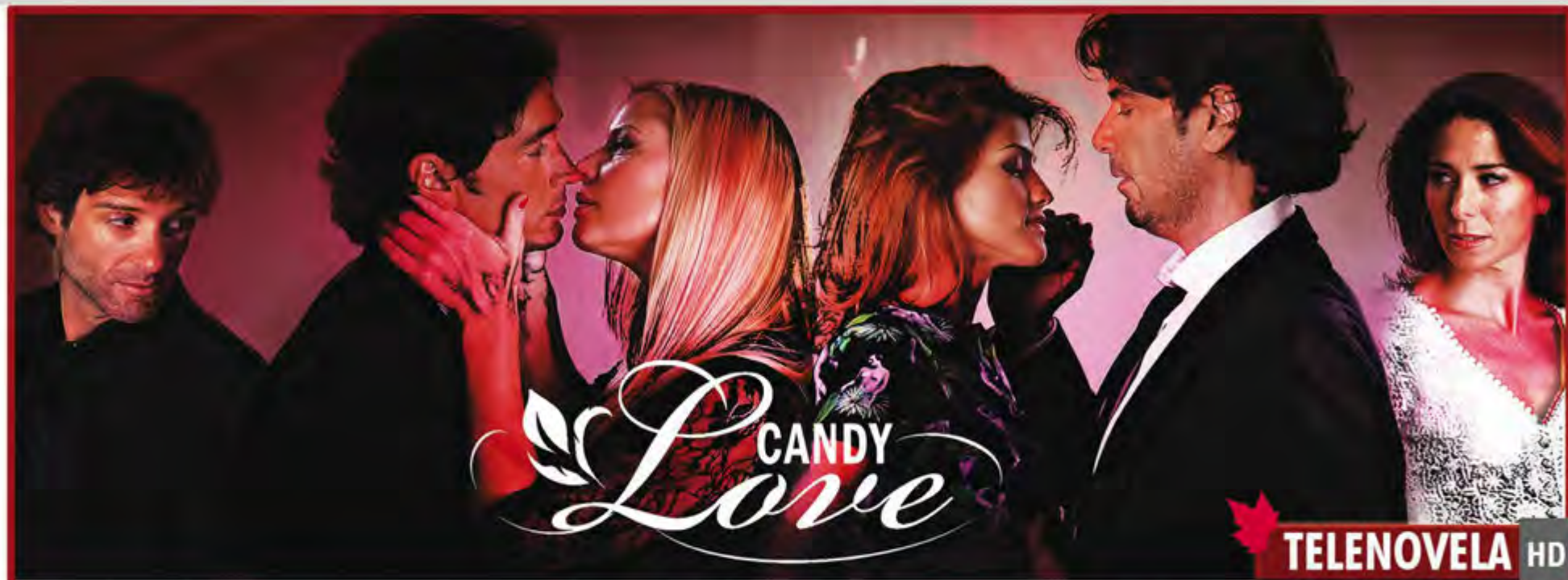


NBC Universal's Marwan Helayel

CONTENTS WITHOUT FRONTIERS

MIP 2012

BOOTH: **RSV 14**-Riviera Sea View



150 X 1 TV HOUR - TELEFE/LCA PRODUCCIONES



1st. S.13 x 1 TV HOUR / 2nd. S.11 x 1 TV HOUR - TELEFE/100 BARES



120 X 1 TV HOUR - TELEFE/UNDERGROUND



55 X 1/2 TV HOUR - TELEFE/ CIENPIES CONTENIDOS

"NEW ENTERTAINMENT FORMATS"

Sábado Bus

Money Order

Weight for Money


Weight Challenge

Check in check out

Tel.: (5411) 4102-5810 - Fax (5411) 4587-4349

sales@telefeinternational.com.ar

www.telefeinternational.com.ar

 Telefe International oficial



telefe international

Kids TV Experts Like To Summit in New York

Kidscreen Summit 2012 had to be one of the few international TV trade shows that is a seller's market, in the sense that buyers outnumbered sellers. Held on three floors of the Hilton Hotel New York, it featured 10 exhibition areas, including four umbrella stands from Canada, France, Spain and Korea, which reserved "meeting tables" for their companies (20 from Korea alone).

The three-day market, which kicked off February 7, was organized by the Toronto-based Brunico, which also publishes *Kidscreen* magazine. It featured 36 seminars, 150 speakers from the world of children's television, and attendance from many broadcasters including BBC, France Television, ABC Australia, Disney Channels, CBC Canada and Italy's RAI.

Mathieu Bejot of TV France International (TVFI) reported that over 100 French delegates, including 25 of TVFI's member companies and all the major French broadcasters attended Kidscreen.

Among the first-time participants was Costanza Arena, executive director of Cinema Chile, who was busy promoting not only nine producers of children's programs, but also her country, Chile, as an international partner for movies and television programs.

Cinema Chile is a state-funded association that represents 31 Chilean audiovisual companies. Created in 2010, Cinema Chile is a subsidiary of the Film TV Producers Association (APCT), which is under private funding.

According to Arena, co-producing with Chilean companies means international producers can tap up to 60 percent of their program budget from state funds. Subsidies are also available for scripts and post-production services. Currently, HBO Latin America is producing TV series *Profugos* in Chile, while Italy is co-producing a movie with German and French partners in Chile.



CCI's president Arnie Zipursky

Chile produces about 15 theatrical films per year and a score of TV programs, especially telenovelas, which are distributed internationally by non-Chilean companies. But because of their lack of international distribution, the Chilean "brand" tends to get lost.

As a remedy, Cinema Chile plans to become more active at film and TV trade shows such as MIPCOM and AFM. Arena said that although she's very satisfied with the amount of recognition and number of accolades that Chilean films are getting from festivals such as Cannes, Sundance, Venice and Berlin, Cinema Chile will become more active in promoting Chilean audiovisual content and the country as a production center at international TV markets.

Another first-time Kidscreen participant was Giuliano Tranquilli, a partner at Rome-based Switchover Media, which operates two children's channels (K2 and Frisbee) and one geared for young adults (GXT).

Tranquilli, who left an unusually snow-covered Rome for balmy New York City weather, found Kidscreen a "very relaxed market. Not like MIP, where if one is 15 minutes late the appointment is canceled or rescheduled."

Tranquilli acquires about 200 hours of children's programs per year and in

two days at Kidscreen he "met with all the people I needed to see." He also announced that the three-year-old Switchover Media is entering into the co-production business, after starting as a TV channel and later moving into licensing.

Canada's CCI, on the other hand, is a Kidscreen veteran. The company was represented by president Arnie Zipursky and VP of Distribution Jill Keenleyside.

Even though CCI's presence at this Kidscreen was not at the level of last year's event, where it launched *GeoFreakZ*, the market continues to be very important for Zipursky, who's now expanding into the TV-movie field, for which he's planning a major launch here at MIP.

The Kidscreen setting is more of a conference-based event where the market portion is coincidental. To facilitate meetings, however, the organizers set up tables instead of booths. Some of the tables were sponsored and therefore reserved, while others were free to grab if unattended. It was not unusual for different people share the same table while playing musical chairs with whatever chair or stool was available.

According to TVFI's Bejot, "The market is seen as very efficient. It is more focused and small-scale, and therefore more casual and less stressful than



Giuliano Tranquilli, partner of Switchover Media

MIP, which, in the end, means it's more productive." He also volunteered some suggestions: "If only [the organizers] could fix a few things to make it more fluid. Many people complained about the amount of time wasted looking for the person you have to meet, even when you have a dedicated table, since there is zero signage." He also suggested that the organizers help generate more traffic in the dedicated table area, which is far less exciting than the sponsored area of the delegate lounge.

Bejot added that, "Some of our companies don't attend the seminars. They came here to do business either in straight sales or in setting up new co-production projects. They can also follow up on existing projects."

On the subject of seminars, one participant told us that despite attending seven sessions, "I attended ... only one until the end, as I didn't find them very useful. Some of the '30 Minutes With' sessions were purely Q&A with no presentation."

Yet, concluded Bejot, "Overall, the feedback is positive and business-wise it seems to be a good year. It might help to be away from the worries of the euro zone!" ●



The sponsored tables area at Kidscreen

Get ready for the high flying action of
North America's most exciting
professional wrestling series...

RING OF HONOR ROH WRESTLING

52 1-Hour Episodes

All New
Production

Ratings Excellence!

Watched weekly in over a million US TV households
Reaches hundreds of thousands worldwide on
ROHWRESTLING.com, Facebook, Twitter and YouTube

It's not Sports Entertainment, it's an Entertaining Sport

OPUS
DISTRIBUTION

SBG
SINCLAIR BROADCAST GROUP

International Sales:
Opus Distribution - MIP Stand 13.07
Ken DuBow, President kdubow@opusdistribution.com
Suzanne Barron, VP Sales sbarron@opusdistribution.com
4132 Greenbrier Lane, Tarzana, CA 91356
Tel/Fax +1 818-708-8278 www.opusdistribution.com

What More To Expect For The TV Biz In 2012

BY SARA ALESSI

The Mayans believed that the world would end in 2012. Obviously, they bet on drama, not comedy. But what will the rest of the year bring for the TV industry? *VideoAge* asked a group of execs to peer into their crystal balls and predict what the future has in store.

Nat Abraham at Toronto-based Breakthrough Entertainment was frank: "It's no secret that the conventional media business, be it television, print, radio, etc., will face another challenging year, as advertising revenues will be increasingly carved up by the alternative online and mobile media favored by younger consumers."

"Television will for the foreseeable future still be the strongest medium for video content," he said, but added, "online media will quickly become the primary source of entertainment."

From Zurich, Switzerland, Esther Van Messel of First Hand Films concurred: "TV is still king," she said, but "only when [TV is] able to combine different aspects of media, online and offline. [The] TV industry is challenged as never before and working feverishly on all aspects to remain the key medium."

Gene George of Starz Media in Burbank, California, predicted that the industry will "continue to be challenged by various factors. In Europe, the economic crisis will continue to bring caution to



9 Story's Vince Commisso

broadcasters' acquisition budgets and the level of aggressiveness they will have." But he noted, "Fortunately for us, we have not really been impacted by this macro-economic condition."

From Toronto, Vince Commisso of 9 Story Entertainment also expects the industry to be affected by the "weak economic climate...The cut back in advertising dollars will have an impact on the amount of content produced this year," he predicted.

The European economic crisis was also on Ricardo Ehrsam's mind. From Televisa Internacional's Madrid office, Ehrsam said, "I don't see a very good year for emerging markets at this point in time given that we are in crisis. However...the analog switch-off [and] the opening of new channels [offer] a very important opportunity for Televisa to provide additional content."

According to Giuliano Tranquilli at Rome's Switchover Media, the "switch-off is still effecting the habits of the viewers, more channels with new content are still entering the free-to-air market and this means more offer[ings] for the viewers and more opportunity for the business."

Jonathan South of A+E Networks in London also predicted that there would be "growth in France, Spain and Italy because of the developments with digital terrestrial free-to-air."

David Auerbach of California-based Rive Gauche Television emphasized that "Viewing patterns will continue to

shift as consumers migrate to different platforms."

One trend that Starz's George sees continuing throughout the year is that of broadcast platforms becoming "more involved in broadening the rights they secure to enable them to reach their audience by all means possible." He elaborated, "We are seeing more requests for additional rights, such as mobile, as channels become available to their viewers across different platforms."

From Toronto, CCI's Charles Falzon concurred saying, "There's a whole new player in the mix, which is subscription VOD and subscription broadcast. We're seeing a really interesting tension. Midsize companies are finding it difficult to navigate the approach to it. At the same time, traditional buyers are acquiring the subscription VOD rights, too...There are a lot of bad deals happening because people are just signing off rights."

Patrick Elmendorff at Studio 100 Media in Munich said his clients are also "now asking for more comprehensive rights in order to satisfy consumer demand." He explained, "In addition to traditional free TV or pay-TV rights, we are therefore offering our partners and clients a copious rights portfolio such as Web TV, Catch Up, IPTV, VOD, etc."

Cesar Diaz from Miami-based Venevision International honed in on what he called a "definite increase in local productions, especially coming out of small to medium sized territories in Latin America and Eastern Europe."



Gene George of Starz

CCI's Falzon noted that due to budget cuts, co-productions are becoming increasingly important and will continue to hold a prominent position throughout 2012, as will local entertainment programs that reflect local values, cultures and languages.

Yeo Chun Cheng of Media Development Authority of Singapore agreed that the "tightening of budgets in the current economic situation will push the TV industry into more co-productions and partnerships."

Citing the current economic situation, Power's Steve Turney in London wouldn't be surprised to see a "continued increase in demand for domestically produced programming in Latin America, whilst in some southern European countries broadcasters have shifted away from production toward a more acquisition-based strategy."

In terms of programming in demand in 2012, A+E's South has found that there is a "continuing trend for good quality reality programming with a strong narrative...Related to this is that reality show formats are attracting a lot more interest from production companies, particularly in Western Europe. [This] is a trend that I expect will continue to grow."

"In the non-fiction world, reality TV remains important, and I expect formats to develop further in new ways,

(Continued on Page 24)



Saralo MacGregor of Content Television



CCI's Charles Falzon



Televisa's Ricardo Ehrsam



VISIT US AT
BOOTH R31.37

LIFE IS ENTE

MOVIES CRIME LIFESTYLE ENTERTAINMENT BIOGRAPHY

Abby Lee Miller
DANCE MOMS™



Brandi Passante and Jarrod Schulz
STORAGE WARS®



Troy Landry
SWAMP PEOPLE™



RTAINING

HISTORY

REAL-LIFE

COMPETITION REALITY

FORMATS

TECH + ENGINEERING

PARANORMAL

CONFLICT



MANKIND THE STORY OF ALL OF US (wt)



SHIPPING WARS™



CHRIS BOHJALIAN'S SECRETS OF EDEN



10 THINGS YOU DON'T KNOW ABOUT™



DUCK DYNASTY™



CAJUN PAWN STARS™

- + 450+ NEW hours for MIPTV
- + 1,200+ ORIGINAL hours annually
- + 10,000+ hours across all genres
- + Programs from the hottest brands in US cable - HISTORY®, A&E®, Lifetime® and H2™
- + Content that breaks network records and is regularly #1 in time slot for all US TV viewing, including broadcast

Visit us at MIPTV - Stand G3-18.

A-E NETWORKS™

aetninternational.com

Predictions & Projections

(Continued from Page 20)

forms and content,” added First Hand Films’ Van Messel.

Additionally, 9 Story’s Comisso noted that “More and more, television is becoming a ‘kick-back and laugh’ medium for younger audiences, [making] comedy in children’s and family programming...the biggest trend.”

For Rive Gauche’s Auerbach, “The world is flat. Ideas know no boundaries and good ideas will continue to become hit shows in multiple territories.”

Content’s Saralo MacGregor from



Breakthrough's Nat Abraham

Los Angeles said that “High-quality programming will be in greater demand by both traditional outlets as well as [Over-The-Top] OTT players [e.g., Netflix, Hulu] who, as we know, are now investing in the production of their own bespoke programming. And, placement of programming on these OTT services should also be seen as a great second window opportunity for linear product with shorter windowing possibilities. This...will create a different dynamic for both buyers’ and sellers’ strategies,” she said.



Patrick Elmendorff of Studio 100

“Buyers will need to recognize that there’s more competition than ever for the same programming, and for sellers, there are additional opportunities to be had and a carefully strategized placement plan to be considered,” MacGregor added.

In terms of what the future holds for trade shows, Starz’s George said, “MIP-TV and MIPCOM continue to be the key markets for us. We will continue our strong presence there and capitalize as the studios take a less visible position. We hope that L.A. Screenings can serve a greater role for us in the future. With the recent commitment by NATPE to remain in Miami for 2013, we are expecting our trade show strategy to remain consistent over the next year.”

Content’s MacGregor concurred: “For us, the most important TV markets have traditionally been MIP, MIPCOM, NATPE and the L.A. Screenings. While not all buyers attend every TV market, we get a broad enough range at each of these as to make attendance extremely worthwhile.”

For Switchover Media’s Tranquilli, MIPCOM is still “the main TV market, while attendance at MIP-TV appears to be progressively decreasing.” He added, “We will also attend NATPE, which for European execs is more attractive since it moved from Vegas to Miami.”

Of course, Content’s MacGregor summed up the goals for 2012 best: “As always, there are sales targets to achieve.” ●



A+E's Jonathan South



BOOTH
#05.02



DELMAR ANDRADE
INTERNATIONAL SALES DEPARTMENT
+ 55 11 3300 5468
EMENDES@SP.REDERECORD.COM.BR
WWW.RECORDTVNETWORK.COM



RECORD
TV NETWORK

NATPE Ends Rick Feldman Era At The Dawn Of Its 50th

This is a tribute to Rick Feldman, the departing president and CEO of NATPE. The incipit is to reassure our friend Rick that it's going to be a good story, so he can relax. We don't remember him before he joined NATPE; perhaps he was calm as a toad in the sun, but when kissed by NATPE's Hollywood princes he turned into a nervous Nellie, worried about everything, including the weather.

At the outset, it must be said that Feldman did save NATPE from financial ruin. He joined the non-profit organization after disastrous management, and he's credited as a good administrator, but not so much as a "visionary," as *VideoAge* pointed out in a January 2009 article. Perhaps NATPE couldn't afford any vision at the time.

NATPE's turn for the worse came with the 2002 stand-hotel suites controversy and the major U.S. studios pulling out of the market. The crisis, which nearly caused the end of the annual event, found the previous NATPE management not only unprepared, but in the midst of a spending spree. When Feldman arrived in 2003 he had to first focus on finances and, later, on the TV trade show itself. He scaled down a costly and useless sprawling office space, he scrapped the Hawaiian vacation for staff members and close friends after each NATPE event, he reduced the overpaid NATPE personnel, and cut down on the frills (like food in the press room).

From day one when Feldman took the NATPE reins, he walked into a thankless job. No wonder he became very defensive at every slight suggestion or comment, which he inevitably viewed as criticism. He was placed in the middle of a demanding board and an even tougher industry that was constantly in the midst of one of the world's recurrent economic or financial crises.

It's ironic that his last three-year contract wasn't renewed once he could finally bask in praise and compliments for a job well done at NATPE 2012. Also welcome was the change in calendar dates for NATPE 2013, pushed back one week to January 28-30.

On the other hand, as they say, television has to be appreciated as a "medium," because it can never be rare or well done.

One of the criticisms directed toward Rick was that he didn't ask for advice, especially from his board, and that he didn't listen to that same unsolicited advice. In our experience, though, he tended to listen to our unsolicited advice, even if it was only implemented after a three-year assimilation process.

Take the Tartikoff Awards, for example. Only this year, after at least four years of *VideoAge* commenting that they no longer reflected NATPE's 98 percent international constituency, did he select international honorees.

The Awards also caused a rift between Feldman and some NATPE board members, especially in 2007 when Feldman was adamant about officially saluting Dick Robertson, (who was not fond of NATPE), as a TV distribution leader. In 2002, during a NATPE press conference, the then-president of Warner Bros. Domestic TV Distribution said, "The need for NATPE is over," adding, "I can't imagine why anyone would go to NATPE in New Orleans in 2003."

Then, what about the conferences? For years *VideoAge* reported that they were interfering with the business of buying and selling: NATPE's main purpose. At one point, when we began previewing what we expected to be the most useful ones, Feldman so vehemently objected to the point that in future issues we scrapped the feature altogether.

Finally, this year, during the end-of-market press conference, he startled most reporters by stating that NATPE is



A joyous Rick Feldman

more of a marketplace than a conference. "Anyone can organize a conference," he said, "but not all can create a market." This is despite the fact that, at the event there were a record number of 82 seminars for a total of 44 hours in a three-day, 30-hour working period. Before he took over in 2003, NATPE featured just 20 seminars.

However, at NATPE 2011, Rick did credit *VideoAge* with instigating the fortuitous move to Miami (with one of his PR staff adding that since NATPE was finally where we wanted it, *VideoAge* should stop whining). It only took four years of editorials, even though we first suggested a Miami move in a January 2002 article. But it only took him one day to acknowledge that our early warning about the elevator problems was correct.

Now, in the midst of another, small but significant issue raised by *VideoAge*, we find ourselves deprived by another challenging, untimely outcome. At last year's DISCOP market in Hungary (now NATPE Budapest), we asked Feldman why NATPE's slogan is "Content First" and not "Content Sales First" since it is a TV market. His answer was that the tag was created without consulting *VideoAge*.

However, years ago, NATPE did consult with *VideoAge*. It asked us to bid for their official Daily, but we lost out, supposedly to a lower bidder, but possibly because Rick did not want to have an overly independent publication in his midst. Earlier, NATPE considered buying into a publication in order to have some yearly visibility, but discarded the idea.

Unfortunately, at DISCOP the challenge for NATPE was not just its slogan, but the market itself. The previous owner, the Paris-based Basic Lead, is said to have been wise in unloading its remaining portion of the market to NATPE, its partner, since the trade show has reached its maturity and faces an uphill future. The territories DISCOP covers — Central and Eastern Europe — are themselves maturing and are becoming rich enough to afford markets such as the L.A. Screenings and MIPCOM. As a consequence, Latin distributors, one of DISCOP's largest constituencies, are finding the market less appealing and thus are reducing their participation. On top of that there are problems such



A pensive Rick Feldman, who will remain with NATPE as a consultant

It's ironic that his last three-year contract wasn't renewed once he could finally bask in praise and compliments for a job well done at NATPE 2012.

as Hungary's inflationary economics due to the euro, the country's political upheaval, disputes with other European Union members and the Sofitel Hotel, DISCOP's headquarters, looking to increase rates. DISCOP will surely be a challenge for NATPE's new CEO.

Then there is the quagmire of growth. With the current Miami structure and venue, NATPE can only grow to a maximum of 7,000 cumulative participants, from the current record of 5,000. At the same time, it cannot move to the Miami Beach Convention Center due to the studios' opposition to the booth arrangement.

And not only does NATPE — which will turn 50 next year — have to face competition from existing programming markets, but it also has to fend off entrenchment from big TV trade shows in the U.S. such as NAB and CES, both looking to enter the content business.

Because today's challenges are different, the NATPE board may be of the opinion that the new CEO has to be different: Someone with a clear vision of how to face the multiple challenges; someone well known and respected by the international TV industry.

On the other hand, perhaps the market has changed so much that not even two Rick Feldmans could deal with all of NATPE's new challenges, and therefore a trade show specialist *à la* Paul Zilk of MIP and MIPCOM's fame (and not a TV executive), would be a more suitable CEO. ●



Televisa

THE WORLD'S LEADING DISTRIBUTOR OF SPANISH-LANGUAGE
PROGRAMMING AND FORMATS

telenovelas
licensed products
reality shows
animation
series

BEYOND CONTENT
MÁS ALLÁ DEL CONTENIDO

PRODUCTION FORMATS CO-PRODUCTION

www.televisainternacional.tv

BEIJING • MEXICO • MADRID • MIAMI • NEW YORK

MIPTV - Palais des Festivals - Cannes - Stand # RSV 02

Unloved And Distrusted: A Shaky Reception in Europe

BY BOB JENKINS

In December 2009, the European Commission (EC), through the “Television Without Frontiers” AVMS (Audiovisual Media Services) Directive, introduced paid-for product placement into mainstream European television for the first time — but you could be forgiven for not having noticed.

Product placement has always divided Europe. In some countries, such as Italy, the Netherlands, Romania and Poland, the practice has long been legal and the business of product placement is now a mature one. Whereas, in markets such as the U.K., where the EC directive was not formally introduced until February 28, 2011, and in France, there has always been strong opposition to the idea.

Although, as Nancy Lan, Strategic Partnership director at newcast, a company within the ZenithOptimedia Group that specializes in product placement, pointed out, “prior to the EC ruling at the end of 2009 product placement existed in Europe in two forms, ‘prop placement,’ whereby a supplier offered goods to producers, free of charge, to be used as props, thus skirting around the ban on payment, and also in series imported from countries where the practice was legal, especially America.”

In Lan’s estimation, “the EC directive on product placement hasn’t made a great impact on any European market, because many of the countries conservative on this issue are navigating the new rules with caution, and in markets where product placement has been common for some time, the ruling hasn’t caused much change.”

This is a view shared by Tim Breadin, director of TV Operations, Zodiak UK, Belgium and Netherlands, who believes there are a number of reasons why product placement has been slow to take off in the U.K. “The relationships in a product placement deal, as with other advertiser-funded content propositions, are complicated. Unsurprisingly, U.K.



DLT Entertainment’s Donald Taffner Jr

broadcasters guard their relationship with advertisers quite closely, and are not naturally inclined to share them with the wider production community.”

As an illustration of this truth, Breadin pointed to the fact that, “in the past year ITV has trialed product placement on two of its in-house productions, *This Morning* and *Coronation Street*, but has not permitted product placement with any programs commissioned from external suppliers.”

One such supplier, Donald Taffner Jr, president of the U.S.-based DLT Entertainment, was clear that, “product placement has had virtually no impact on our business,” adding, “while it is fine in principle, there can be problems if the parties aren’t careful with it.” He stressed that, “DLT Entertainment, as a company, is cautious about the model. Yes we like the money coming in, and we think that, properly handled it does no harm, but advertisers can try to exert excessive control and that has to be resisted.”

Echoing the comments made by Breadin, Philippe Alessandri, CEO of French production house Tele Images said, “French broadcasters are reluctant to develop product placement because they fear it will reduce ad revenues, while advertisers, on the other hand, remain shy of it because there is no

proper means for measuring the impact.”

Breadin also thinks the “valuation” issue is making it difficult for many product placement deals to get off the ground, commenting, “unrealistic expectations from both broadcasters and advertisers have made deals difficult to execute.” But he added, “We can expect this to improve as more deals are done, creating a body of precedent.”

Another restraining factor on the development of this business model is the requirement that the product concerned not be given “undue prominence.” The problem this causes is that, as newcast’s Lan explained, “By its very nature product placement is a communication device aimed at delivering a deeper engagement with the audience by showing the product in situ and with a degree of prominence that delivers cut through for the brand, but what constitutes undue prominence is open to interpretation. It is not clear whether it is the size of the brand impact, the length of time it is shown on screen, the degree of editorial input, or some combination of all of these.”

And, as Taffner pointed out, the problems product placement creates are not confined to the producer. “Although the money generated by a product placement deal is generally considered



Zodiak UK’s Tim Breadin



Tele Images’ Philippe Alessandri

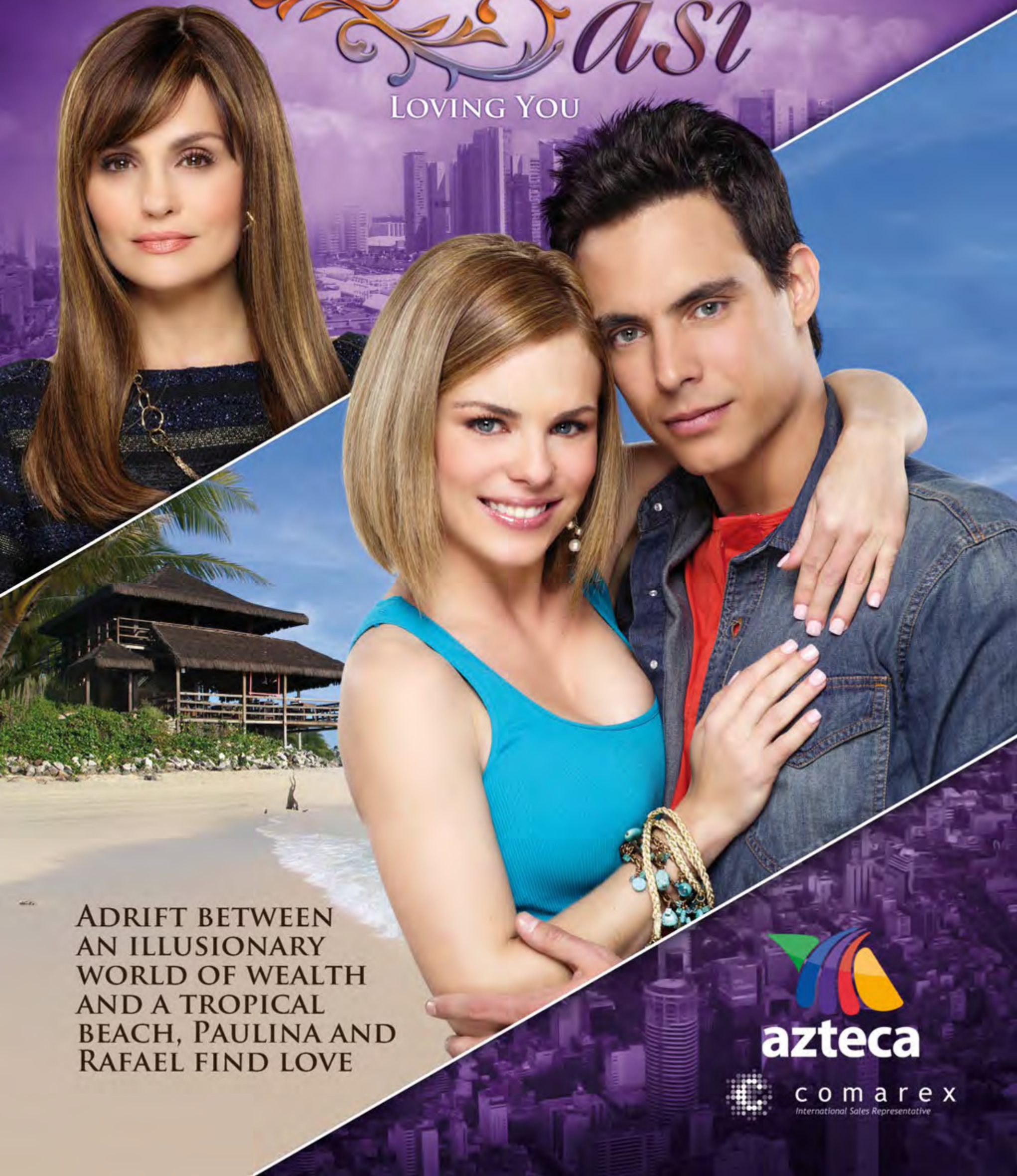
to be the producers’, naturally everyone wants a piece of the pie, and there is an argument for broadcasters getting some money because if, for example, a show is sponsored by Coke, they are not going to be able to sell spots to Pepsi.” But, he concluded, “the arguments are still in favor of the producer getting the majority of the money, not least because in these days of ever-shrinking budgets this means the broadcaster will get a better show than they were able to afford.”

Despite the problems and the arguments, Taffner, for one, was sanguine about the future of product placement, declaring, “There is a future for product placement in Europe, even if it won’t be the magic elixir some thought it might be.” He went on to suggest one possible way in which technology might be able to boost income streams from product placement: “There is a new technology, not dissimilar to blue screen, that allows you to shoot a product — say a soft drinks dispensing machine — generically. This means that if you sell the product placement to, say, Coke, you can limit the deal by time, and at the end of the period either renew or sell to another advertiser.”

Zodiak’s Breadin was also optimistic about the future for this business model in Europe. He believes, “as ‘social networking’ and ‘click to buy’ capabilities become fully integrated into domestic viewing habits, the commercial benefits of product placement will increase dramatically. The softer benefits of product association and endorsement may be eclipsed by the commerce, ‘click to buy’ as seen on the screen.” He concluded, “If a direct relationship can be established between product placement and sales, then the sector will grow rapidly.” ●

QUERERTE Así

LOVING YOU



ADRIFT BETWEEN
AN ILLUSIONARY
WORLD OF WEALTH
AND A TROPICAL
BEACH, PAULINA AND
RAFAEL FIND LOVE



azteca



comarex
International Sales Representative

If Internet TV Feels Like B'cast TV, Rules Apply Slightly

With the increasing popularity of VoD and OTT (Over The Top) services — via online delivery services such as Netflix and Hulu — and the beginnings of true convergence of television and the Internet, real issues are emerging as to how the content we watch will be regulated, and by whom.

In a speech delivered earlier this year, Ed Richards, chief executive of the U.K. broadcast regulator OFCOM, identified the key technical and market changes that are creating new challenges for content regulators. In particular he tapped: 4G mobile connectivity, tablets and smartphones, connected TVs and “services that combine linear and on-demand viewing.”

His conclusion was straightforward, “in such an increasingly converged world, it is simply not possible to provide the comprehensive audience protection of the pre-Internet world.”

Richards went on to suggest that those responsible for content regulation need to think about four main areas. “First, we should avoid tinkering with the established regulation around broadcast TV. It is respected and trusted by the public and understood by practitioners.”

His second suggestion was that “we should strive to preserve the open nature of the Internet.” This, Richards believes is both, “desirable in and of itself and also a recognition of what is practical in the light of the hundreds of thousands of services emanating from places well beyond the jurisdiction of the U.K. or even the EU.”

And this led to the third area Richards suggested regulators should consider. He insisted that “it is the task for the government, regulators and the industry to provide clear information, education and a framework of personal responsibility through which individuals and their families can exercise an informed choice.”

Finally, Richards believes, “when



Jane Turton at All3Media

something looks, feels and acts like TV, but is delivered over the Internet, into people's living rooms, we need something that meets audiences' expectations and provides the right degree of reassurance.”

Jane Turton, Business Affairs director at All3Media, felt Richards' speech was, “very much along the right lines in calling for a light touch, adherence to sensible principals and proper protection for minors and from harm and defamation.” However, she went on to raise some interesting points of her own. “[Our company] is no different from the vast majority of large content suppliers in that the overwhelming majority of content we produce is produced for broadcasters and was made to conform to their regulations. That said, some of this will have been made for post-watershed (after 9:00 p.m.) and will in practice be available on these platforms at 3:00 p.m., so some sort of tweaking or flagging will be necessary,” she asserted.

Turton believes the original content is easily dealt with from a regulatory point of view, but what is “more challenging from a regulatory perspective are add-on content and activities made to support the broadcast.”

Here too, Turton thinks the future is safe, explaining, “increasingly producers are developing a direct link

“We should strive to preserve the open nature of the Internet.”

-Ed Richards

with the consumer. In this world of B2C relationships content producers are no different from producers of any other FMCG [Fast Moving Consumer Goods] — consumer trust and confidence is paramount. Of course, we always operate within the prevailing laws and regulations, and would absolutely never do anything that would threaten consumer trust in any of our brands. But, by the same token, regulators need to balance their duty to the public with their duty not to strangle creativity.”

One way in which the industry has already begun to strike this balance between the need to protect the public — especially children — against the need not to stifle creativity, is in recognizing that pay services need lighter regulation than free-to-air channels, because people have made a conscious choice to pay for the channels, can regulate them in their own home, and can stop paying for them if they don't like the content being delivered. And this has been having a definite impact on what sells internationally, especially in terms of U.S. drama, where many of the most successful dramas of the past few years, series such as *Mad Men*, *Spartacus* and the eagerly anticipated *Magic City*, have all emanated from pay services in the U.S.

Manuel Alduy, head of Cinema/TV series at France's Canal Plus estimated that, “generally about 40 percent of the U.S. series we play are from the FTA net world and 60 percent are from pay services.” Although he pointed out that,



Ed Richards of OFCOM

“this is not set in stone, and, at the moment, we are playing five U.S. series: *Body of Proof*, *Terra Nova* and *Desperate Housewives*, all from free networks, and just *Dexter* and *Homeland* from pay.” And while Alduy acknowledges that, “pay-TV shows are important,” precisely because they provide, “edgier series such as *Shameless*, *Nurse Jackie*, and *Mad Men*,” he also made the point that, “the fact that they are so edgy also means that, in France, we can only use them late [at] night. For the past three years or so, we have struggled to find popular and innovative series that can play [during] primetime.”

Gene George is executive vice president of Distribution at Burbank-based Starz Media, the home to many of the biggest international drama hits of recent years, such as the *Spartacus* franchise and *Magic City*, set in decadent 1950s Miami against a backdrop of that city's Mafiosi which, George reports, “has already cleared more than 70 territories before it even debuts on April 6.”

While George was happy to acknowledge that “in part, the international success of the [*Spartacus*] franchise is due to the fact that the series clearly pushes the boundaries of television, and is truly ‘premium,’” he also echoed Turton's plea that creativity not be stifled by censorship, adding that in the case of *Spartacus* it was not. “The edited version has also been highly successful in several territories as well, and this is because *Spartacus* has brilliant writing, a dramatic and engaging storyline and a great cast.”

What is clear is that arcane though the subject of censorship may seem, there are many key issues yet to be resolved, and the way in which those responsible resolve them will potentially have a significant impact on the future of the audiovisual content industry. **BJ** ●



APT

Italian Independent Television Producers

STAND
R36.17



ROMA fiction
fest 2012

DON'T MISS THE SHOW

||| rocchi pavese ||| design |||

ROME 30 SEPTEMBER > 5 OCTOBER > 2012

INFO@ROMAFICTIONFEST.IT



Camera di Commercio
Roma



APT
ASSOCIAZIONE PRODUTTORI
TELEVISIVI



REGIONE
LAZIO

Taxing Downloads

(Continued from Cover)

Currently, when consumers buy things in a brick-and-mortar store, they pay the so-called “sales tax” (VAT in Europe and GST in Canada). In the U.S., 45 states have sales taxes ranging from five to 10 percent of the goods’ and services price. In Europe, VAT can reach 27 percent in Hungary, and countries such as Norway and Sweden have sales taxes in the order of 25 percent.

Online stores, on the other hand, lacking a physical presence, are not required to collect sales tax on behalf of the state and cities. The U.S. Census Bureau estimated that in 2010, online retail sales in the U.S. reached \$165.5 billion, which translates to anywhere from \$8.3 billion to \$16.5 billion in uncollected total revenue for the states.

According to the Digital Entertainment Group, a Los Angeles-based industry association (there is also a London chapter), in 2010, U.S. sales and rentals of DVDs reached \$14 billion and digital \$2.5 billion, but while DVD sales dropped 11.4 percent since 2009, digital sales increased 16 percent. Blu-ray discs sales and rentals increased from \$1.5 billion in 2009 to \$2.3 billion in 2010. In terms of sales taxes, DVDs from brick-and-mortar stores represented for the U.S. states average global revenues of \$1.3 billion a year, while digital produced a \$200 million void, with this trend increasing every year.

Without proper legislation, in 1992 the U.S. Supreme Court declared it unlawful for states to require out-of-state sellers to collect sales taxes for them. But now the U.S. Congress wants to get into the act with a bill that is not considered a tax increase, but simply a means of collecting existing state taxes.

The Marketplace Equity Act is currently pending in Congress. The bill, sponsored by Reps. Jackie Speier (D-Calif.) and Steve Womack (R-Ark.), would give U.S. states the authority to compel online retailers to collect sales tax. The act “empowers states to require online companies that do not have a physical presence in the state to collect and remit state sales taxes,” according to its authors. The bill — which was introduced in October 2011 — is not that different from the Main Street Fairness Act, an online sales tax bill that was introduced last summer by Sen. Dick Durbin (D-Ill.). One major difference is that the Marketplace Equity Act gives states flexibility in how they craft their tax systems.

What that probably means: Good



A+E's Steve Ronson

news for states, bad news for large online retailers (both bills offer exemptions for small retailers and start-ups).

Unsurprisingly, retailers are coming out in favor of the bills, whereas the tech industry — especially eBay, the Computer & Communications Industry Association and the Electronic Retailing Association — are not.

According to Steve Ronson, EVP, Enterprises for the New York-based A+E Networks, who oversees the International, Consumer Products and Home Entertainment teams, “Online sales tax will help level the playing field between brick-and-mortar and online e-tailers. That said, there are still many convenience and pricing advantages through online shopping that are certain to continue to benefit consumers. It is unlikely that there will be a significant shift in the business as a result of this legislation. As for transactional media purchases, I don’t foresee a change in buying habits and volume for DTO, [Download-to-own] EST, and SVOD purchases because the tax is insignificant on a per transaction basis. On a side note, a benefit of the tax legislation is that it will lift the burden of consumers reporting their online sales activity for personal income tax purposes,” he said.

Similarly, a former Starz executive expects that the minimal fee to customers won’t be an issue. The problem he sees is in terms of clearing houses. “Content providers would like to avoid the middleman, and go directly to the consumers,” he said. “The sales tax could add a new element that could slow down the process of getting entertainment directly to the consumers.”

Internet companies (Incos) such as Amazon, are equipped to deal with retail issues, while content owners have to get familiar with and set up complex structures to deal with over 7,500 taxing jurisdictions in the U.S. alone.

Zdenek Vajnlich, the senior VAT manager at the New York-based Meridian Global Services said that there are companies such as his that deal with sales tax/VAT/GST

compliances around the world. The matter is more complicated because, according to Vajnlich, there are sales tax rules in each country, and rates for physical (DVDs), and service goods are different, and downloads and streaming fall in the “service” category. However, there are precedents to follow because the interactive games industry has been collecting sales taxes all along.

In 2007, New Jersey became the first state to tax digital downloads (the “iTunes tax”) and, currently, 25 states collect such a tax. However, thanks to a law stating that businesses can be taxed only if they have a physical presence in the state, many Incos don’t collect sales taxes.

If the U.S. applies sales taxes to download sales systematically, it is guaranteed that other countries will follow suit.

Currently, 140 countries worldwide tax goods and services, whether it is called VAT (value-added tax) or, in Canada, GST (good and service tax). In addition to the GST, Canada has a provincial sales tax of up to eight percent. According to *VideoAge’s* London contributor Bob Jenkins, in the U.K., VAT is only levied if the Inco is registered in the U.K., even if the sale is made abroad. A regular Internet buyer from Italy commented that for his online purchases VAT is always incorporated into the sale price.

This aspect is better explained by Meridian’s Vajnlich, who said that as far as sales tax in the European Union (E.U.) is concerned, there are different VAT implications for companies selling physical goods such as DVDs and providing services (downloads and streaming). Products sold by a U.S. Inco to consumers in the E.U. are generally taxed in the country of the customer and VAT should be incorporated into the selling price. However, according to Vajnlich, U.S. companies are often not aware that there are VAT compliance obligations resulting from the provision of electronically supplied services. Whether or not U.S. Incos register for VAT and remit the VAT to the respective VAT authority is another matter entirely.

Vajnlich further explained that, in respect to the sale of physical products, U.S. exporting companies may not necessarily run into a liability to remit the VAT to the respective countries, as import VAT imposed on the goods shipped directly from the U.S. to the consumer in the E.U. has to be paid by the customer upon arrival in the E.U. However, when goods from a U.S. company are imported into the E.U. into a distribution center and from there distributed to customers in the E.U., VAT registration liabilities and related VAT compliance obligations arise. ●

The TV PR Biz

(Continued from Cover)

services — to keep companies and people in or out of the spotlight, to help market a product, to serve as spin doctors (i.e., damage control), to take or deflect blame, to create an image and, at times, to “babysit” temperamental personalities — let’s find out what exactly the role of a PR company is for our type of media.

Lynette Piong of Singapore’s Red Bug Communications said simply that the function of a PR company is “to help its clients generate positive communications to its public (shareholders, customers, partners, etc.), primarily through media channels.”

“The key is effective communication and getting a client’s brand out there in the marketplace,” said Celine Xerri-Brook, of London-based Magena Media. “Functions will vary depending on the client’s remit, but in the case of corporate TV/film PR for example, the main function of the PR company is to first understand the client’s primary objectives — who are their target audiences, how are they trying to build their brand, in which markets etc... then pitch a variety of stories into the relevant trade publications or online feeds that would increase exposure, which in turn helps them sell their product,” she said.

But, “PR has become more versatile,” Xerri-Brook added. Companies are “offering aspects of marketing, copywriting, translation work, and even creating connections that will help their clients’ business,” she said.

Blair Metcalf of Ogilvy Public Relations’ London office concurred. “PR companies have evolved over the years from pure media — creating press releases and events — to being partners in the success of their clients’ business. Increasingly, PR activities have a role to play in overall business performance and a company’s perception in the marketplace.”

From Los Angeles, Steve Syatt of SSA Public Relations added: “The economy is such that conducting PR for image alone is a luxury. Today, PR should be focused on helping achieve sales, new business development — contributing to opening doors of opportunity,” he said.

“Many times we consult with our clients on issues as far ranging and apparently minor as the color schemes for their new electronic media kits to what kind of cocktails and hors d’oeuvres to serve at their booth at MIP,” commented Sheila Morris of Los

TUNE ON ITALY

WORLDWIDE DISTRIBUTION

Rai Italia

Culture, Fashion, Entertainment, Music,
Fiction, Information and Football

Rai News

24/7 Live from Italy, News, Views, Reports,
Analyses & Investigative Journalism

EUROPEAN DISTRIBUTION

Rai 1

Rai 2

Rai 3

Rai Storia

Rai Scuola

Rai News

Rai radio 1

Rai radio 2

Rai radio 3

ANYWHERE ANYTIME

Distributed by

Rai World

► MIPTV, CANNES 2012 - STAND R30.03

www.raiworld.it mkt.raiworld@rai.it

The TV PR Biz

(Continued from Page 32)

Angeles-based Morris Marketing.

"We, of course, also consult with certain clients on issues of major importance such as when to launch and what sequence to launch in. We really serve our clients best by becoming an involved business partner," she said.

Like nearly every other business in the world, public relations has seen major changes due to technological advances. And it's not just about the absolute necessity for smartphones and instant responses.

"In recent years, the social media aspect of PR (Twitter, Facebook, LinkedIn, YouTube, Pinterest, etc.) has become very important and most firms are incorporating these promotional avenues into their PR campaigns," said Nicole Goessinger Muj of Kultura PR, also in Los Angeles.

"This has become a business of digitally delivered news, tight deadlines and relationship by email — everything moves faster. Excellent writing skills and the ability to get your news across quickly and concisely are essential," added Mary Powers of Canada-based MPowers Communications.

For Muj, "it is much more difficult to give exclusive news to certain outlets these days, because of the rapid fire nature of online media. I also feel that accuracy and fact checking is not as important to media these days, which is a shame. Sometimes journalists are so rushed to get their stories published and 'live,' the quality of their work is compromised."

California-based Ink Media's president, Pam Wilson, agreed: "In the rush to be the first to get 'breaking news', there are some media outlets who unfortunately do not check facts or sources. It is frustrating when articles are posted that are completely untrue or quotes from an executive or actor are taken out of context. Once something is posted on the Internet it can never be erased so the 'untruths' that are reported are always out there. And that's a problem," she said.

Other challenges for publicists revolve around acquiring new clients, something that can be done via word of mouth, professional referrals, and more formal pitching.

"There is no hard and fast rule," on how to attract new clients, Ogilvy's Metcalf said. "Acquiring a new client can be via personal recommendation, introductions from our global network,



or a competitive pitching process in response to a request for tender."

"Networking is key. Maintaining relationships and engaging new ones will definitely open doors," said Ink's Wilson.

And the challenges don't end once the clients are secured. "Each area of the TV business has its own particular pressures," said Metcalf. "Broadcasters for instance have strong regulatory demands on them, whilst distributors are more focused on the global marketplace and need international solutions. The key is to know your client, know the marketplace, know the relevant influencers and plan accordingly. In the end all clients have the same goal, to use public relations to achieve their business objectives."

Added Daniel Colombo of Argentina's Colombo PR, "All clients are demanding regarding the service hired. That is ... why it is highly important to determine the strategy and implications altogether with the client in order to assign the more specific and suitable group of people to satisfy [their] needs. Particularly regarding the audiovisual industry inside a company, we report to a marketing manager and also to a production team, distribution, ad sales, etc., with strategies, timing, and different messages for each business unit," he said.

When asked whether U.S. or international clients were more difficult, most of the publicists we interviewed said each client is very different.

"I'd say that when we started in 1990 international clients were a bit more difficult simply because the technology was not accessible," said Morris of Morris Marketing. "Just think back to those giant telex machines! Nowadays, with technology and 24/7 communication, there is no difference between a U.S. and international client."

But Gerry Buckland of Buckland Consultancy UK Limited said that, overall, "U.S. clients tend to know more what they want to achieve — and appreciate the

value of PR more." That was a sentiment echoed by Piong of Red Bug.

There are several ways for a client to measure the value of PR. Media placement is usually a large factor, but it's just one. Xerri-Brook of Magena Media has very specific ways of measuring her company's success on behalf of their clients.

"Clients always get clips as soon as coverage appears, and then normally get a round-up compilation and report at the end of a project. However I also compile Media Value Reports that assess the equivalent value of coverage that would equate to advertising space," she said.

"Some clients need a daily measuring [of results]," said Colombo. "For that we developed technologies that allow us to summarize the evolution and the results (e.g. media appearance; social media evolution regarding a particular issue) and deliver the client the report in the agreed format. It allows them to get concrete results from our intangible work," he said.

"The measurables applied to effective PR can vary from direct impact on a company's bottom line to a change in sentiment expressed within a target group," said Ogilvy's Metcalf. "It can also be just as important to assist a company in keeping things out of the headlines. Volume of coverage, introductions to influential companies and individuals as well as changing widely held perceptions are some of the varied targets we can operate to."

And how to measure their fees? External PR companies (as opposed to in-house PR) can charge clients in different ways. The most common is with a monthly retainer, but per-project fees and even hourly fees are also common.

Oftentimes it can be less expensive for a company — especially a smaller, new company — to hire an outside PR firm. "For smaller companies, standalone PR can be a more cost efficient way. ... It provides for experienced, executive level

"Increasingly, PR activities have a role to play in overall business performance and a company's perception in the marketplace."

-Blair Metcalf

results without the expense of full time in-house staff. However, even for large companies with senior level in-house departments, outside PR provides an important extension of service for project related needs," said Powers.

"If the company is a new start-up, using a PR agency can simply save time and money. ... This frees up time for them to do other important tasks," said Marylou Johnston and Melissa Chamberlain of MLJ Agency in Paris.

"An experienced PR agency can usually get a new business off the ground and noticed more quickly than if they hired a new in-house team because having an already established network of media contacts can usually guarantee some coverage," they said. "An external PR agency can also provide an outside perspective that an in-house PR team can miss."

When consulting with publicists, we couldn't help but ask what the hardest part of working with journalists is (a self-serving question perhaps).

But aside from the occasional personality flaws — and tight deadlines — the publicists said they don't have much to complain about.

"The media is not really difficult to deal with at all. The thousands of media outlets around the world are constantly looking for content. PR agencies around the world have the content," said Morris. "The trick, if you will, is for the PR professional to package the right content for the correct media and present it at just the optimum moment in time." ●

Formats



See us at MIPTV
stand 14.02

Music



Children's Series



Beauty Pageants



Action Series



A world
of entertainment
just a touch
away



Documentaries



Extreme Video Clips



Films



Teen Series



Telenovelas



 **CISNEROS**
www.venevisióninternational.com

L.A. Screenings Preview

(Continued from Cover)

Life and *Only Fools and Horses*, NBC's *Friday Night Dinner*, and many more).

And 2012-2013 may very well be the year of the comedienne, with Sarah Silverman, *The Office* writer Mindy Kaling, and Roseanne Barr all looking to star in their own sitcoms (on Fox and NBC respectively). Ellen DeGeneres's pilot, *The Smart One* (which stars wife Portia de Rossi), has been commissioned by ABC.

Chalk it up to the popularity of *Modern Family*, *Smash* and *Glee* — shows in which gay characters take center stage — or a changing attitude toward gay marriage in the U.S., but it seems *The New Normal*, a comedy commissioned by NBC that revolves around a gay couple and their surrogate, wouldn't have gotten this far just a few years ago. (CBS' *Partners*, while focused on two straight men, revolves around an almost marriage-like relationship between longtime male friends).

Perhaps unsurprisingly, struggling network NBC has commissioned over 20 pilots, looking to find a slew of hits in 2012-2013. Among those more likely to be picked up are Dick Wolf's *Chicago Fire*, which brings the *Law and Order* creator back to NBC in a drama revolving around the Chicago Fire Department, and J.J. Abrams's *Revolution*, which centers on a group of characters who live in a world where all forms of energy have ceased to exist. Both come from series creators with major successes under their belts (Abrams was the mastermind behind *Lost*).

In the comedy arena, NBC is banking on former ABC sitcom stars Roseanne Barr and John Goodman (*Roseanne*) for *Downwardly Mobile*, a sitcom set in a trailer park. The network's *1600 Penn* chronicles the lives of a dysfunctional family in the White House. Interestingly, a former speechwriter for U.S. President Barack Obama is one of the producers (based on true life, perhaps?).

The network is also said to be exploring an *Office* spin-off based on the life of Dwight Schrute, which would take place mostly on the Schrute family beet farm. (The CW is also getting in on the spin-off game with *The Carrie Diaries*, a prequel to *Sex and the City*.)

NBC is bringing back a familiar face — albeit a much more sinister one. *Hannibal* is a thriller based on *The Silence of the Lambs*' famous cannibal, and it has already received a series order.



Roseanne Barr, seen here on *The Tonight Show* with Jay Leno, has been cast on NBC's *Downwardly Mobile*. (Photo credit: NBC)

NBC is also trying its hand at a British format called *Friday Night Dinner*, which revolves around (you guessed it!) a wacky family's weekly dinners together. Plus, the peacock network has commissioned a pilot entitled *Bad Girls*, based on a British series that follows a group of female prisoners and jail staffers.

NBC isn't the only net going for the British-tested shows. ABC has two comedies based on series from across the pond: *Only Fools and Horses*, which follows two streetwise brothers and their grandfather as they concoct get-rich schemes, and *White Van Man* about a man who takes over the family handyman business.

Though it's not based on a British series, some could say that ABC's *Gilded Lillies* is hoping to ride the coattails of *Downton Abbey* mania. The drama revolves around the opening of Gotham's first luxury hotel in 1895, and goes behind the scenes with those who work and stay there.

If there's one trend amongst ABC's 2012-2013 season, it's the supernatural — with *666 Park Avenue*, *Beauty and the Beast* and *Gotham* in the drama sphere, as well as an untitled comedy from Dan Fogelman about a gated community populated by aliens.

FOX, on the other hand is on the espionage track. The network has ordered two pilots that revolve around female spies — one, *Asset* follows a woman who lives a double life (her ordinary life is that of a photojournalist) and the other, as yet untitled, revolves around a teenage spy.

CW has more pilots than ever before — a total of eight dramas — including its own *Beauty and the Beast* spin-off (not to be confused with ABC's fantastical take on the classic fairytale). The net has also ordered a futuristic series entitled *The Selection*, a doc called *Joey Dakota* based on an Israeli TV format, and *Arrow* based on the DC Comics superhero Green Arrow, among others.

Whereas some of the other nets are focusing on wacky family comedies, CBS is going the buddy and workplace comedy route, with sitcoms like the Louis C.K. and Spike Feresten as-yet-untitled comedy about a group of young people working to achieve their creative dreams; an untitled Greg Berlanti comedy about a guy who realizes he's in love with his best friend and business partner; *Partners*, about two lifelong friends who are more like husbands; *Friend Me*, about two guys who move to L.A. to work for Groupon; *Super Fun Night*, about a trio of nerdy girl friends,



Mindy Kaling, of NBC's *The Office*, is behind a Fox pilot about a young, Bridget Jones-style doctor. (Photo credit: NBC)

and an untitled comedy that revolves around a guy who sits a cubicle away from the girl who broke his heart.

On the drama front, at CBS, detective/cop-shows are big, with series like *The Widow Detective* about a decorated police detective who becomes a surrogate husband, lover and father to the families of three partners; *Applebaum*, in which a former public defender becomes a private investigator to keep from being bored to death as a stay-at-home mom; an untitled period piece set in the 1960s which centers around a cowboy-turned-sheriff in Las Vegas; *Golden Boy*, which tracks one cop's meteoric rise from officer to detective to police commissioner and *Trooper*, about a mother-turned-state trooper. CBS is also bringing back the world's most famous detective with *Elementary* — which sees Sherlock Holmes living in modern-day New York City.

Of course, it's U.S. advertisers' call as to what gets picked up, but no matter what, it should be an interesting season. **LCB** ●



The success of *Modern Family* is bringing about lots of new pilots that revolve around wacky family dynamics



Preparations are underway for the 48th annual L.A. Screenings, with the indies scheduled May 15-18 and the studios May 17-25. VideoAge's official guides will be published May 15 (Latin America) and May 19 (Studios). Updated info at: www.videoageinternational.com/screenings.htm



The great content shift — the demand for content anytime, anywhere — has set in motion a kaleidoscope of infinite consumption options with unlimited potential for businesses in-the-know. Broader-casting[®] professionals are leading the evolution by building on future-focused strategies that can thrive in an ever-shifting environment. Collaborating across screens and leveraging multiplatform distribution, and uncovering solutions for the creative process, interoperability, branding, advertising and funding, they're expanding profitability in a global economy.

FREE

Exhibits-only Pass
Use code PA03

NAB Show[®], the world's largest media and entertainment event, is the place to discover the elements necessary to design and incorporate savvy, effective strategies — successful alternative approaches that include today's new players and innovative technologies to help deliver products that shape and respond to your audience's expectations. Turn shift in your favor and evolve in a marketplace that moves forward with or without you. Register now!



CONFERENCES April 14–19, 2012 EXHIBITS April 16–19
Las Vegas Convention Center, Las Vegas, Nevada USA

www.nabshow.com



NABSHOW[®]
Where Content Comes to Life

DV and AD Add Video Users

(Continued from Cover)

of the population. These are people who, if not for Audio Description (AD) and Described Video (DV) technology, would not be consuming television. But, while in Canada in 2003 the regulatory TV agency CRTC demanded that certain broadcasters provide DV for programming, in the U.S., the FCC will not implement DV until July 2012.

In 2009 the CRTC further required that all broadcasters and specialty TV services provide DV for programming (pay-TV on the other hand doesn't have specific DV requirements). Currently, TV stations in the U.K., Japan and South Africa provide DV and AD services. Australia will start testing DV in July of this year.

It is unfortunate that DV and AD have not yet fully entered into the entertainment media lexicon. We cannot recall a TV trade show conference or a seminar where the topic has been discussed.

Suppliers of DV and AD services have recognized that this technology lags in consumer and trade consciousness, especially compared to closed captioning. Plus, the lack of standards and common best practices increases the complexity, making it a less understood — and hence a less desirable — topic for conferences.

To begin with, there is confusion between the definitions of DV and AD. In most countries outside North America, the term Audio Description is used. In Canada, the common terminology is Described Video, and in the U.S., it's Described Video Services (DVS). However, among industry professionals, the term most often used is Audio Description. So far, only the CRTC seems to have established formal definitions for Described Video and Audio Description: DV is when a narrator provides a description of a program's key visual elements. It applies to scripted programs, such as dramas, comedies and documentaries.

AD is when an announcer reads aloud the textual and graphic information that is displayed on the screen, and it is best suited for live, information-based programming.

As far as standardization is concerned, the Canadian TV sector is taking a leadership role with the formation of the DV Working Group to focus on technical standards and awareness of DV programming.

Canada is also at the forefront of the DV-AD facility sector with over a dozen companies providing such services, of



Diane Johnson, president and CEO of DV Works

which five are major suppliers. In the U.S. there is just one major service company and it is part of WGBH, the PBS Boston TV station, which pioneered DV in 1986.

According to Diane Johnson, CEO and president of the Vancouver-based DV Works, on average it takes about eight hours to write a one-hour show.

DV Works is one of the leading DV and AD companies in the world and, added Johnson, "the only company that has two blind people that chair our research and development team."

Peter Burke, VP of Marketing and Communications at the Toronto-based Accessible Media Inc. (AMI) said that adding AD and DV to a one-hour program costs about C\$1,500.

President and CEO David Errington described AMI as a not-for-profit multimedia organization for all Canadians and in particular those who are deaf or vision impaired, which operates two broadcast services: VoicePrint (a reading service) and AIM-TV, a video network.

In Canada, responsibility for providing DV lies with the broadcasters. DV Work's Johnson commented, "Some of the broadcasters take care of the costs of the DV and sometimes they pass the cost to the producers. It really depends on the broadcaster. We do most of Bell Media's [owner of CTV, among other TV networks] work and they pay us directly."

However, at NATPE 2012 in Miami Beach, Florida, during a conference on television in Canada, the broadcasters on the panel said producers of acquired content had to provide programs with DV audio track, which is then broadcast on the TV outlets' secondary audio channel.

The availability of DV is indicated by a symbol as well as an audio announcement before the program begins, and it is listed in the electronic programming guides.

AMI's Burke explained that, in Canada, English-language stations have to provide DV and AD in both English and French, but even though

"the French-language TVA network [in Quebec] is expected to provide described video, it has no condition of license requiring it." For its part, AMI-TV offers a minimum of four hours per week of French language DV programs.

DV Works' Johnson added, "We have been doing French DV for AMI and Aboriginal Peoples Television for three years. The CRTC has now mandated that, starting this September, the French-language Province of Quebec has to include DV and AD in their programming."

The CRTC further requires that specialty channels carry at least three hours per week of DV programming, and four hours for the broadcast stations.

Currently, in the U.S. commercial networks ABC, CBS, NBC and FOX, plus public network PBS, carry DV and AD services. According to the FCC, affiliates of these four big broadcast networks in the top 25 markets and five cable networks (USA, Disney Channel, TNT, TBS and Nickelodeon) must provide 50 hours of DV a week. The rule took effect in October 2009, but the TV outlets have until July 2012 to comply. The rule extends the DV requirement to the big four affiliates in the 60 largest markets in July 2015.

In terms of costs to producers and international program distributors, DV and AD represent an added expenditure, which, in the beginning, will certainly favor sales of Canadian content, since it already offers the largest number of hours of programs that carry such services in both French and English. When these services are extended to other languages, the industry will have to find a business model that will benefit all parties: producers, distributors and outlets.

Today, only Australia, Austria, Canada, Germany, India, Switzerland (German canton), the U.K. and the U.S. are required to provide DV and AD. In India the service is, for now, limited to theatrical movies, and is offered in Hindi and some other regional languages. Brazil and Spain are also looking to incorporate DV into their audiovisual services. In these cases it is reported that Mexican Spanish could be used — at least in the beginning to save money — in both countries since Brazilians tend to understand Spanish



David Errington, president and CEO of AMI



World Blind Union Office
1929 Bayview Avenue
Toronto, ON M4G 3E
Telephone: 1-416-486-9698
Fax: 1-416-486-8107
E-mail: info@wbuoffice.org

World Blind Union Toolkit on providing, delivering and campaigning for audio description on television and film

World Blind Union

The DV and AD toolkit brochure from the WBU downloadable at www.videoage.org

fairly well.

(On *VideoAge's* website — www.videoage.org — there's a link to download a 55-page PDF document for DV and AD services from the World Blind Union.)

It is expected that DV and AD will both increase DVD sales and expand the universe of TV stations, even though TV outlets will not fully benefit from DV and AD since, currently, commercials do not offer the services. Though the services are perfectly suited for pay-TV channels, these outlets are not required to carry them.

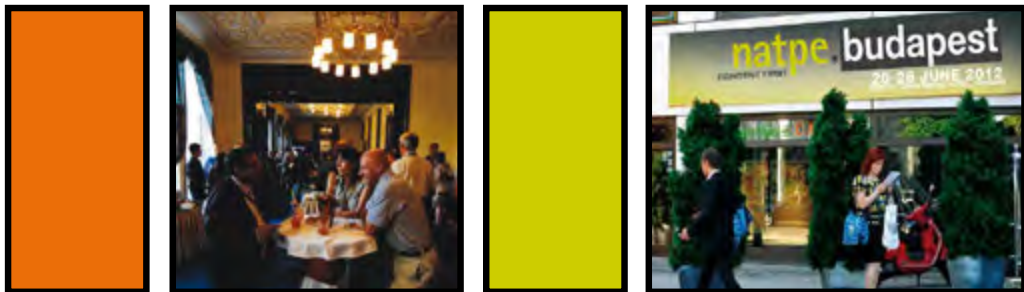
In any event, DV and AD obligations are headed on our way, and there will be little chance to avoid them, though they are still often kept on the sidetrack.

Concluded DV Works' Johnson, "[It is] hard to believe, but I've heard more than once the comment, 'don't those people have radio? Why would they need TV?'" ●

It is unfortunate that DV and AD have not yet fully entered into the entertainment media lexicon. We cannot recall a TV trade show conference or a seminar where the topic has been discussed.

natpe.budapest

CONTENT FIRST



June 26-28, 2012

Sofitel Chain Bridge Hotel, Hungary

natpebudapest.com



After 20 years of management by our friends at BASIC LEAD, Discop East is now NATPE||Budapest.

NATPE||Content First, is a non-profit trade show organization based in Los Angeles that will be celebrating our 50th anniversary next year.

We are proud to be the sole organizer of the BUDAPEST market and invite you to also consider NATPE||Miami in January 2013.



Sign Up Now!

IN BUDAPEST AT THE SOFITEL YOU WILL FIND:

- 1200+ participants from 40+ countries
- 350+ professional content buyers, many who do not go to MIP
- 250+ global content suppliers
- A transactional marketplace for TV series, telenovelas, formats & channels
- Access to NATPE||Budapest database via myNATPE online scheduling and networking tool



© 2012 NATPE. All rights reserved

In attendance at MIP

Suzanne Gutierrez
USA
+1-310-857-1612
Suzanne@natpe.org

Mingfen Lee
Asia (excluding China),
Africa, Middle East
+33-1-4229-6006
mingfenlee@basiclead.com

Gary Mitchell
Europe
+44-79-6220-3037
Gary-Mitchell@ntlworld.com

Elina Nesterova
Central & Eastern
Europe, Russia
+33-1-4229-3224
elinanesterova@basiclead.com

Conferences & Events News

ON TIME & ON SCHEDULE

If you have to choose an airline or an airport based on their on-time performance, BusinessTravelNews magazine (at www.businesstravelnews.com) published a list in their Jan. 23 edition.

Topping the list as the best on-time airline is Hawaiian Airlines with 92 percent arriving on schedule. It is followed by Alaska Airlines (87.8 percent) and AirTran Airways (84.9 percent). At the bottom of the list are Southwest Airlines (70.6 percent) and Air Canada (61.2 percent).

Among the best airports are Tokyo Narita, with an 84.7 percent on-time departure rate and Amsterdam (81.3 percent), followed by Atlanta (79.6 percent). At the bottom of the list are Singapore (52.7 percent) and Beijing (34.6 percent).

MIPDOC & MIP-TV

MARCH 30-APRIL 4

Cannes, France

TEL: (212) 370-7470

FAX: (212) 370-7471

www.miptv.com

VideoAge *bonus distribution*

NAB

APRIL 14-19

Las Vegas, NV, U.S.

TEL: (202) 595-2052

FAX: (202) 775-2145

www.nabshow.com

HOT DOCS

APRIL 26-MAY 6

Toronto, Canada

TEL: (416) 203-2155

FAX: (416) 203-0446

www.hotdocs.ca

CANNES FILM FESTIVAL

MAY 16-27

Cannes, France

TEL: (33 1) 5359 6100

FAX: (33 1) 5359 6110

www.festival-cannes.com

L.A. SCREENINGS

MAY 15-25

Los Angeles, CA, U.S.

TEL: (212) 288-3933

FAX: (212) 734-9033

www.videoage.org

VideoAge *bonus distribution*

THE CABLE SHOW

MAY 21-23

Boston, Mass, U.S.

TEL: (202) 463-7905

FAX: (202) 467-6944

www.thecablesow.com

MEDIA HUB MARKET

MAY 29-30

Bangkok, Thailand

TEL: (6 03) 7727 2006

FAX: (6 03) 7727 8006

www.mediahubaccess.com

BANFF WORLD MEDIA FESTIVAL

JUNE 10-13

Banff, Canada

TEL: (416) 921-3171

FAX: (416) 921-9878

www.banffmediafestival.com

MONTE-CARLO TV FESTIVAL

JUNE 10-14

Monaco, Monte-Carlo

TEL: (377) 9310 4060

FAX: (377) 9350 7014

www.tvfestival.com

DIGITAL ENTERTAINMENT SHOWCASE

JUNE 18-19

Paris, France

TEL: (33) 6-16.20.03.31

E-MAIL: gwen@ubiq-events.com

www.ubiqparis.com

VideoAge *bonus distribution*

NATPE BUDAPEST

JUNE 26-28

Budapest, Hungary

TEL: (310) 453-4440

FAX: (310) 453-5258

www.natpebudapest.com

VideoAge *bonus distribution*

SUNNY SIDE OF THE DOC

JUNE 26-29

La Rochelle, France

TEL: (33 5) 4655 7979

FAX: (33 5) 4634 4652

www.sunnysideofthedoc.com

AT THE L.A. SCREENINGS 2012
YOU HAVE A CHOICE:



YOU CAN REACH ALL BUYERS
WITH VIDEOAGE

or



YOU CAN REACH ALL SELLERS
WITH OTHER PUBLICATIONS.

The choice is simple for those interested in sales.
No ifs, ands or buts.

VideoAge is the **only** publication at the L.A.
Screenings that is delivered to **all** buyers in their
hotel rooms.

For more info:

www.videoageinternational.com/screenings.html

For inquiries: dsvideoag@aol.com

Where do you want to go next?



From an idea to the screens of the world, MIPTV has the power to transform your business. MIPTV is where 11,500 participants & 4,000 buyers from 100 countries converge, united by their passion for TV - in all its forms. Shape and make deals, create bridges across our expanding industry and unlock new business opportunities.

Sunday April 1st to Wednesday April 4th 2012 | Cannes, France
Accelerator Events | MIPDoc, MIPFormats, MIPCube | 30-31 March 2012

Speaking at MIPTV:



Peter Vesterbacka,
CMO and Mighty Eagle,
Rovio



Jonathan Mildenhall,
VP Global Advertising and Content Excellence,
The Coca-Cola Company



Josh Sapan,
President & CEO,
AMC Networks Inc.



www.miptv.com

There's no question about it: HBO has to be commended for its innovative programming, and the 25 primetime Emmy Awards it has won since 1993 are a testament to that. However, weighing HBO against a broadcast TV network for such awards is not only unfair, it's unreasonable. To me, those Emmy wins are like comparing apples to oranges.

HBO, short for Home Box Office, is a premium cable TV network owned by Time Warner that was born in the U.S. in 1972 and since 1993, has produced original programming. Currently, it serves 151 countries worldwide. In the U.S. it reaches 28.2 million subscribers, making it the second largest premium network in the U.S., after Starz's Encore, which has 32.8 million subs.

Besides the fact that HBO's big-budget productions compete against broadcast movies and average-budget series, on-air TV content is restricted, while HBO can go to town with profanity, violence, nudity and sex.

Now, you tell me if a match can be called equal when one contestant is fighting with a shorter sword and one hand tied behind his back.

We have two heavyweights (pay-TV and broadcast), but one is fighting with just one glove. In that match, I'm sure there is no satisfaction on the part of pay-TV either.

HBO and other similar pay-TV and subscription services have no obligations to advertisers and only a few to the U.S. regulatory agency, the FCC. They respond only to the whims of consumers and have the money to produce quality and innovative programming virtually without any creative limitations.

On the other hand, broadcast TV has a long list of programming rules, regulations, restrictions and guidelines. Network television is vulnerable because in order to cover the country, it makes use of affiliate (local) TV stations, which are ultimately answerable to the FCC, and are the ones that could risk losing their broadcast licenses. Just imagine, the FCC even objects if TV stations broadcast programs "inciting lawless actions."

Under the same rules, pay-TV services would, if not disappear, certainly suffer greatly. Plus, the FCC "urges" viewers to file complaints if they think a program is offensive. Keep in mind that conservative Americans, though they do not object to violence, are offended by the slightest sign of cleavage.

If the Oscars differentiate between U.S. movies and foreign movies, there should be a similar awards logic between pay-TV and broadcast content. One could argue that there are also restrictions on movies, but those do not affect the outlet (i.e., the movie theater) but only the viewers. Plus, such restrictions do not hinder creativity — to the contrary, at times they enhance it.

Academia, too, is noticing the disparity. Professor Robert Thompson of the Bleier Center for Television and Popular Culture at Syracuse University, has been quoted as saying: "Without a doubt, the business model of network television

is suffering from competition with other channels that operate with fewer content restrictions." It was also noted that hit shows such as *The Sopranos*, *Curb Your Enthusiasm*, *Weeds*, *Sex and the City*, *Californication* and *Deadwood* in the U.S. could only have been created for cable. Even China is aware that "Content Restrictions Quash Creativity," according to the *China Digital Times*, which added that "the reason there are too many similar shows [on broadcast TV] is because creativity has been restricted."

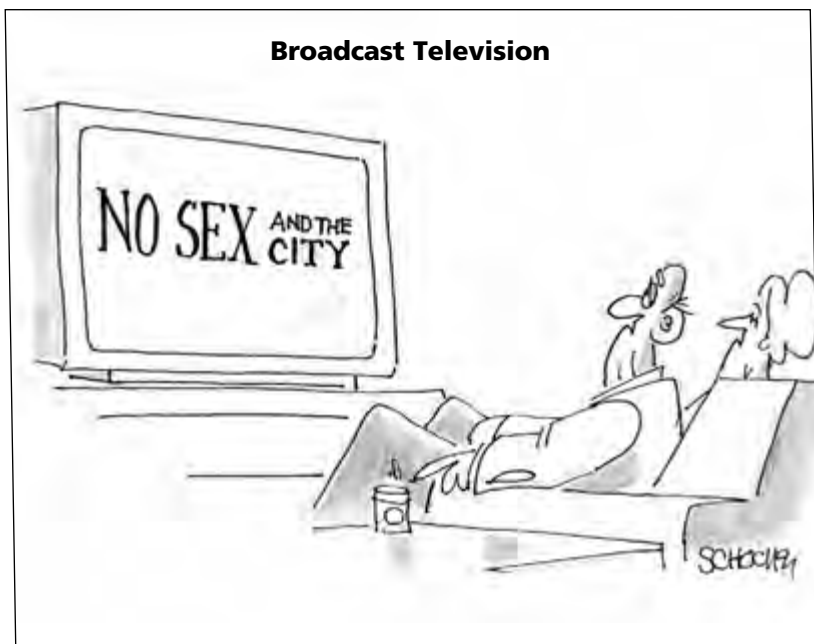
The point of this "My2¢" is not to rescind regulations — far from it — but to put broadcast TV on a different playing field than cable/satellite/online TV, at least when awards are bestowed.

For its part, the Academy of Television Arts and Sciences (ATAS), which runs the Emmys, stated: "When cable came into eligibility, plausible arguments were made that it had more creative freedom, bigger budgets and more production time than broadcast. But they couldn't trump the counter arguments that the Emmys reward creative excellence regardless of broadcast or cable platforms.

"When the [ATAS] Board of Governors approved eligibility for cable programs and individual achievements (1988), it was on the condition that they would be fully integrated into the competition. The Board did not want to set up separate categories for cable (*à la* the NCTA's Cable Ace Awards).

"The Board did not want to have separate award tracks within the same genres, e.g., a drama series category for broadcast and a drama series category for cable. To do so would be to split and diminish the prestige and importance of the drama series category. It would effectively tier the awards into two lesser sub-categories rather than keep them consolidated in one award."

Dom Serafini



MAIN OFFICES

216 EAST 75TH STREET
NEW YORK, NY 10021
TEL: (212) 288-3933
FAX: (212) 288-3424

VIDEO AGE WEBSITES:

www.videoage.org
www.videoagelatino.com
www.videoage.it

P.O. BOX 25282
LOS ANGELES, CA 90025

VIALE ABRUZZI 30
20123 MILAN, ITALY

YUKARI MEDIA
YMI BLDG. 3-3-4, UCHIHIRANOMACHI

CHUO-KU, OSAKA JAPAN

TEL: (816) 4790-2222

EDITOR

DOM SERAFINI

ASSISTANT EDITOR

SARA ALESSI

EDITORIAL CONTRIBUTORS

ENZO CHIARULLO (ITALY)

LUCY COHEN BLATTER

CARLOS GUROVICH

LEAH HOCHBAUM ROSNER

BOB JENKINS (U.K.)

AKIKO KOBAYACHI (JAPAN)

LORENA SANCHEZ (ARGENTINA)

LEVI SHAPIRO

DAVID SHORT (AFRICA)

ERIN SOMERS

MARIA ZUPPELLO (BRAZIL)

CORPORATE AND CIRCULATION OFFICE

216 EAST 75TH STREET
NEW YORK, NY 10021
TEL: (212) 288-3933
FAX: (212) 734-9033

PUBLISHER

MONICA GORGHETTO

BUSINESS OFFICE

LEN FINKEL

LEGAL OFFICE

ROBERT ACKERMANN

STEVE SCHIFFMAN

WEB MANAGER

MIKE FAIVRE

DESIGN/LAYOUT

CARMINE RASPAOLO

ILLUSTRATIONS

BOB SHOCHET

FOUNDED IN 1981

MEMBER OF NBCA

(CIRCULATION)

VIDEO AGE INTERNATIONAL (ISSN 0278-5013 USPS 601-230) IS PUBLISHED SEVEN TIMES A YEAR: JANUARY, MARCH/APRIL, MAY, JUNE, JULY, OCTOBER AND NOVEMBER/DECEMBER. PLUS DAILIES BY TV TRADE MEDIA, INC. SINGLE COPY U.S.\$9.75. YEARLY SUBSCRIPTION U.S.\$45 (U.S., CANADA, MEXICO); U.S.\$60 (U.K. AND EUROPE).

© TV TRADE MEDIA INC. 2012. THE ENTIRE CONTENTS OF VIDEO AGE INTERNATIONAL ARE PROTECTED BY COPYRIGHT IN THE U.S., U.K., AND ALL COUNTRIES SIGNATORY TO THE BERNE CONVENTION AND THE PAN-AMERICAN CONVENTION. SEND ADDRESS CHANGES TO VIDEO AGE INTERNATIONAL, 216 EAST 75TH STREET, SUITE PW, NEW YORK, NY 10021, U.S.A.

PURSUANT TO THE U.S. COPYRIGHTS ACT OF 1976, THE RIGHTS OF ALL CONTENT DONE ON ASSIGNMENT FOR ALL VIDEOAGE PUBLICATIONS ARE HELD BY THE PUBLISHER OF VIDEOAGE, WHICH COMMISSIONED THEM.



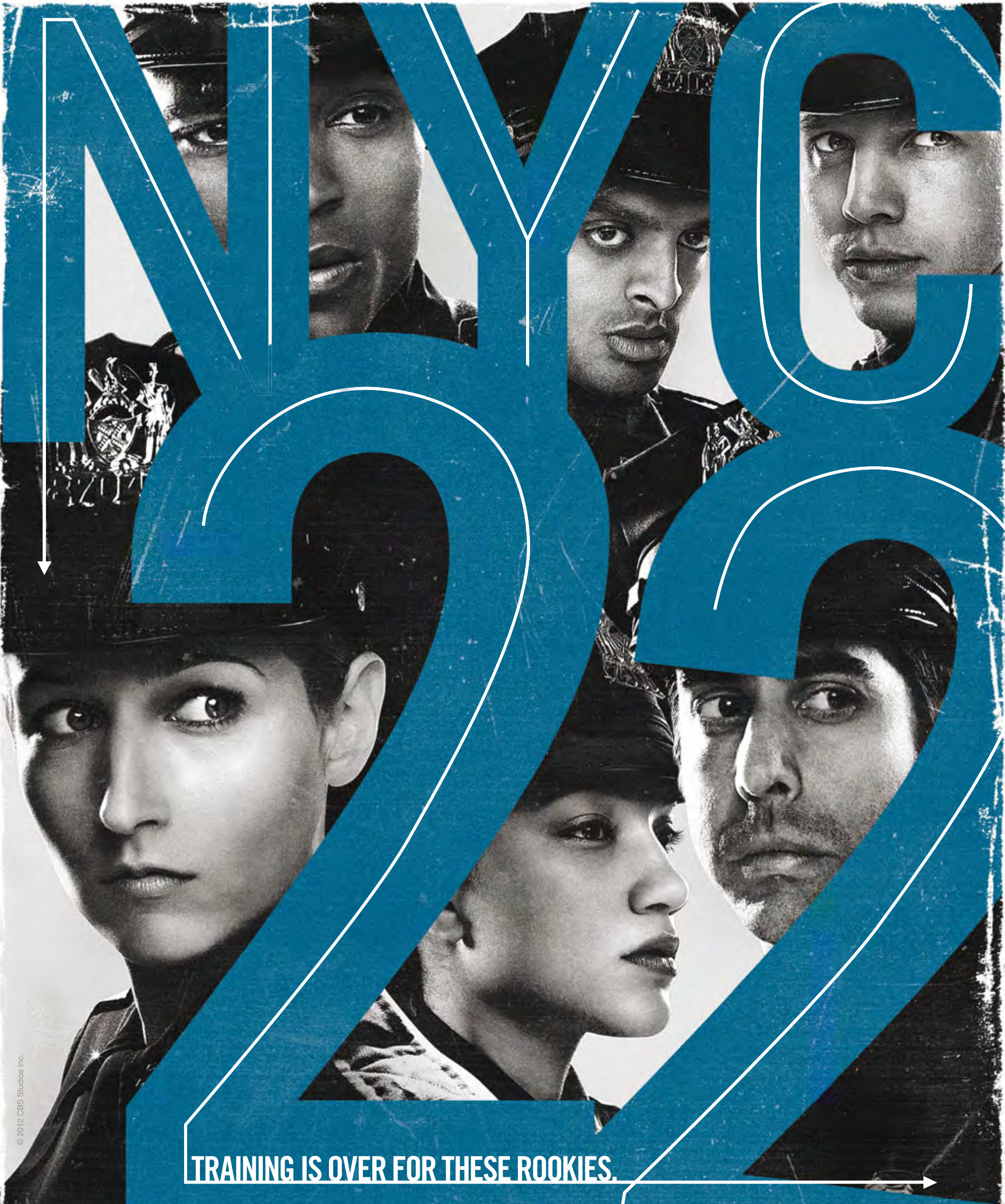
FRANK SINATRA

YOUR
PASSPORT
TO GREAT ENTERTAINMENT

At **MIP-TV**
Stand No. **14.17**




ME MULTICOM
ENTERTAINMENT GROUP, INC.



TRAINING IS OVER FOR THESE ROOKIES.

FROM EXECUTIVE PRODUCERS
ROBERT DE NIRO AND JANE ROSENTHAL

CBS STUDIOS
INTERNATIONAL
www.cbssi.com

 @cbsintltweet

© 2012 CBS Studios Inc.